THE UMBRIAN CITIES OF ITALY

VOL. II

J·W & A·M·CRUICKSHANK

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THE
UMBRIAN CITIES OF ITALY

Volume II

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The Holy Family (after a design by Raphael)

The UMBRIAN CITIES OF ITALY

By

J. W. and A. M. Cruickshank

IN TWO VOLUMES

VOL. II.

PERUGIA AND THE SMALLER TOWNS

ILLUSTRATED

Boston

L. C. Page & Company

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First Impression, July, 1907

COLONIAL PRESS
Electrotyped and Printed by C. H. Simonds & Co.
Boston, U. S. A.

Contents

PART I — PERUGIA

CHAPTER		PAGE
I.	History of Perugia in the Middle Ages	3
II.	The Gateways and the Walls	20
III.	The Etruscan People and Their Art	29
IV.	The Museum of the University — Etruscan Relics	41
V.	The Mediæval Museum	68
VI.	Tombs of the Volumnii	76
VII.	Monuments in the Town	84
VIII.	The Hall of the Cambio	127
IX.	Art in Umbria	151
X.	The Duomo	202

PART II — SMALLER UMBRIAN TOWNS

I.	Gubbio	249
II.	Panicale and Città della Pieve	264

CHAPTER		PAGE
III.	CHIUSI	269
IV.	MONTEFALCO AND SPELLO . . .	294
V.	FOLIGNO AND TREVI	308
VI.	SPOLETO	319
	APPENDICES	353
	INDEX	361

List of Illustrations

Volume II

	PAGE
Giovanni and Alfani — The Holy Family (After a Design by Raphael)	*Frontispiece*
A Street in Perugia	4
Porta Susanna	24
Statue of Pope Julius III	25
Pulpit on the Duomo	26
The Etruscan Gate	38
Outside the Etruscan Walls	48
Fountain by the Etruscan Wall	54
The Towering City	68
A Street Three Thousand Years Old	78
Doorway of Palazzo Pubblico	86
The Fountain	90
Arch over the Via Appia	108
An Old Street	120
Perugino — Detail of Ceiling in Hall of the Cambio	130
Perugino — Detail of "Prudence" Fresco	133
Perugino — Detail of "Fortitude" Fresco	135
Perugino — Figure of Cato	139
Perugino — Detail of the Transfiguration	144
Manni — Libycan Sibyl	146
The Tribunal, Hall of the Cambio	147

PAGE

PORTRAIT OF PERUGINO 162
BONFIGLI — ANNUNCIATION 175
PERUGINO — BAPTISM OF CHRIST . . . 184
PINTURICCHIO — ALTAR PIECE 188
LO SPAGNA — MADONNA AND CHILD . . 192
THE "MADONNA DELLE GRAZIE" . . . 204
GATE OF S. ANGELO 215
CHURCH OF S. PIETRO 224
CHOIR STALLS OF S. PIETRO 230
GATE OF S. PIETRO 232
FAÇADE OF ORATORY OF S. BERNARDINO . 237
PALAZZO DEI CONSOLI 250
PALAZZO DUCALE 261
A SIXTEENTH CENTURY CHURCH, SPELLO . 304
VIEW OF TREVI 316
LA ROCCA 321
PORTICO OF DUOMO, SPOLETO 326
A BAPTISMAL FONT OF THE SIXTEENTH CENTURY 334
LO SPAGNA — MADONNA AND CHILD . . 345
CHURCH OF S. SALVADOR 348

PART I

Perugia

The Umbrian Cities of Italy

Volume II

PART I — PERUGIA

CHAPTER I

HISTORY OF PERUGIA IN THE MIDDLE AGES

MANY chronicles relating to the history of the town of Perugia have been preserved, and many historians have written of the events which happened within her walls; but the best of them agree that there is great doubt in regard to the facts, and the causes which produced the events are often still more obscure.

The following notes are not therefore to be regarded as an accurate historical statement. Nothing more is attempted than a brief outline of current tradition respecting circumstances affecting Perugia in the Middle Ages.

Repeated conquests by Goths early in the

fifth century, by Lombards (568 A. D.), and Franks (774 A. D.) produced in Italy a population composed of many races, none of which willingly joined with the others to form a truly organic society. An illustration of this is found in the maintenance of various systems of law, so that of people living in the same town some might claim to be ruled by Roman and some by Lombard law.

The natural order of things in Italy ceased to exist after the settlement of the Teutonic tribes, for the lower form of civilization was politically predominant. The men who owned the land and who ruled the country were of barbarian descent, while the more highly civilized descendants of the Latin races were the landless dwellers in the towns.

The Church alone united in herself all the best elements of the national existence; she inherited classical culture from the ancient civilization, she modelled her organization on that of imperial Rome, she was heir to the enormous wealth representing the spiritual life, the terrors, and the devotion of generations. With the organization and the influence of imperial Rome, the Church inherited

A STREET IN PERUGIA

the desire for temporal dominion, and to some extent this interfered with her efficiency as the most powerful defender of Latin traditions in opposition to Teutonic civilization. The claims of the Church to the possession of territories in Central Italy frequently alienated the sympathies of the town populations, who were otherwise her natural allies, and though it is unfair to say that the Church was the source of Italian divisions, it is true that her temporal ambition stood in the way of her power to make for peace and unity.

Between the mediæval empire and its margraves and counts and the mediæval Church, there was the inherent opposition due to two different ideals of life. Between the Church and the town dwellers of Italy there was only the occasional and temporary opposition due to the quarrels of two closely connected powers. The Church and the townsmen stand for Latin life; the Germanic empire, the Lombard dukes, the Frankish margraves, counts, and landowners represent Teutonic life.

For centuries the struggle between these two ideals continued; the faction fights of Guelph and Ghibelline representing only a

short and comparatively unimportant phase of a division which affected every relation of life and the development of all human energies.

Although some towns, such as Pisa, Siena, and Arezzo were usually found supporting the Teutonic empire, partly owing to local conditions and to jealousy of trade rivals who took the other side, nevertheless it remains true that the townsmen were of the Latin party, and that when no question of political domination interfered they were allies of the Church.

In the introductory note on the general history of Umbria it has been stated that when the Frankish kings Pippin and Charles overthrew the power of the Lombards, they granted or confirmed to the Pope the possession of certain parts of Italy. There is doubt about what actually happened, but there need be no doubt that the Pope asserted a claim to sovereignty over Perugia and the surrounding country.

The practical effect of this overlordship was serious or not according to circumstances. It did not become persistent until the fifteenth

century, and it was not established beyond question till Paul III. built his great fortress in 1540.

The gradual breaking up of the Karling empire, which occupied the century and a half succeeding the death of Charles the Great (814–962), has left no traces in the history of Perugia that need concern us. But the re-establishment of the Teutonic empire under Otto the Great (962–973) and the purification of the Papacy effected by Hildebrand (1013?–1085) mark a new era in the history of Italy and indeed of the whole western world. After this revival the imperial power in Central Italy was represented by a marquis. In 1027 Boniface the Pious was appointed to this office, and as he was the holder of many fiefs in Lombardy his position became one of power and dignity. He was succeeded in the imperial marquisate as well as in his other possessions by his descendants, of whom the great Countess Matilda was the last. Her territory extended from Mantua in the north to Chiusi and the neighbourhood of Perugia in the south.

The death of the Countess Matilda in 1115

removed the direct pressure of external authority, and was the opportunity for the beginning of a vigorous and semi-independent life in many Italian communes, for though the Empire and the Papacy had their respective claims to the allegiance of the people, the quarrels of these two great powers left the towns a good deal of scope. War between the Church and the Empire began in the eleventh century under Hildebrand and Henry IV. During the early part of the twelfth century the quarrel proceeded fitfully, but after the accession of Barbarossa it broke out afresh, and never ceased till the Empire was exhausted a century later. The struggle was carried on by the three Hohenstauffen emperors, Frederick Barbarossa (1152–1190), Henry VI. (1190–1197), and Frederick II. (1220–1250). On the other side, the Papacy was represented by such men as Alexander III. (1159–1181), Innocent III. (1198–1216), Gregory IX. (1227–1241), and Innocent IV. (1243–1254).

The contest was many-sided. It was a war between the spiritual and the temporal power on points of jurisdiction; it was a war be-

tween an Italian power and a foreign invader; and, more than all, it was a war between ideals, between Roman and barbarian, between a municipal civilization and a feudal society. During this long duel the towns were, as a rule, against the Hohenstauffens and the feudal nobility. The result of the contest was the downfall of the Teutonic Empire so far as Italy was concerned, and the communes gained greatly in power and in vigorous and independent life. The period of conquest and victory came to an end with the battles of Beneventum (1266) and Tagliacozzo (1268), in which the Hohenstauffen power was destroyed, and the triumph of the Guelph party was assured.

At the beginning of this period (1166 A. D.), Frederick Barbarossa, when at the height of his power, visited Perugia. The city submitted itself to him, and it is said that some of the noble families, including the Baglioni, were descended from soldiers who settled in the city at this time. Again, in 1185, Henry, the son of Barbarossa, came to Perugia, and granted many privileges, including castles and lands, and particularly all that the Count-

ess Matilda had owned within Perugian territory. The death of the Emperor Henry VI. in 1197, and the accession of Innocent III. in 1198, re-established papal influence.

There was, however, no great exercise of authority on the part of the Pope, and at the beginning of the thirteenth century it is evident that the government of the city was based on the trade guilds, associations which in all the Italian communes formed the rallying point for the townsmen against the aggression of the nobles.

The executive power of the city was in the hands of Consuls of the Arts, the judicial power was exercised by a podestà, who was chosen from some other town, and the armed force was commanded by a Captain of the People. Behind these executive powers the legislative power was exercised by a number of councils, the most important of which were a Council of the Rectors of the Arts or Guilds, and a Council of 500 " good men " of the Arts.

About the middle of the thirteenth century we begin to find mention of a " studio," a scholastic guild, such as grew up in many

towns without authorization of Pope or emperor, "a product," says Mr. Rashdall,[1] "of that instinct of association which swept like a great wave over the towns of Europe in the eleventh and twelfth centuries." This "studio" developed into a university, and received papal recognition early in the fourteenth century. Its work was helped by the foundation of two houses for the residence of foreign students. These were known as the Sapienza Vecchia (founded in 1368), and the Sapienza Nuova (founded in 1427).

Throughout the thirteenth century the city does not seem to have suffered much from civil strife. There were three parties, the nobles, the rich burghers, and the people; but in the struggle with the Empire they probably found an outlet for their energies. The rich burghers were called "Raspanti," and the people, the "popolo minuto," were known as "Beccherini."

After the defeat and death of the Hohenstauffen King Manfred in 1266, although the Guelph party was supreme, there was still unrest, and towards the end of the century

[1] Universities of Europe," vol. ii. part i.

there were signs of a change in the form of government.

In the later years of the thirteenth century the chief executive power was in the hands of consuls, the predecessors of the priors who are first mentioned in the early years of the fourteenth century. Both seem to have depended upon the trade guilds, and it is pretty certain that the changes, whatever they may have been, were made in the interests of the Guelph party.

To understand the city politics of this time we must turn for a moment to the relation of the Papacy with the Empire and with France. The Empire had not recovered from the shock of the overthrow of the Hohenstauffens, and except in the case of fruitless expeditions under Henry VII. (1308 - 1313) and Louis of Bavaria (1314 - 1347), Italy was free from direct interference. The power of the King of France had, however, grown as that of the Empire declined, and the high-handed policy of Pope Boniface VIII. (1294–1303), together with the unscrupulousness of Philip the Fair, King of France (1285–1314), ended in the downfall of the political power of the Papacy.

Benedict XI., the successor of Boniface VIII., died in Perugia in 1304, and the election which followed led to the seventy years' residence of the papal court at Avignon.

It thus happened that for a large part of the fourteenth century, the Italian communes were left to develop in comparative freedom.

In Guelph cities this state of things favoured the rich burghers, since the nobles had suffered along with the Hohenstauffens, and the spoils of the defeated party had fallen into the hands of the most influential and powerful men among the Guelphs. We find, therefore, that in Perugia, during the first seventy years of the fourteenth century, the "popolo grasso," or Raspanti, held the rule of the city mainly in their hands. The government was still founded on the organization of the trade guilds, but the election to the higher offices, partly controlled by nomination and partly the result of lot, were fenced about by rules excluding all participation in the government of the city by the nobles. This spirit of exclusion was carried so far that a fine was imposed upon any noble who entered the palace of the priors. Such a policy

was not peculiar to Perugia, and we cannot wonder that it should have led to plots against the ruling class in the city. Between the years 1360 and 1370 there was frequent strife, and in 1368, when the victorious Raspanti had beheaded a number of their opponents, the Pope interfered, and declared that those who were slain were his friends. As the government by the rich burghers had caused dissatisfaction in other ways, the city turned against them, and a series of papal legates ruled until 1376, when all classes rose against the legate, the Abbot of Mommaggiore, and drove him out. This revolution resulted in the establishment of a government by the "popolo minuto," in which neither nobles nor Raspanti were allowed to have a part. The change, however, produced no better results, and in 1393 Biordi Michelotti, the leader of the Raspanti, established himself in the lordship of the city. He was murdered in 1398, and so distracted and divided were the citizens that they actually gave up the town to the Duke of Milan in exchange for protection. The failure of the "popolo grasso" and the "popolo minuto" naturally helped

to improve the position of the nobles who had been driven from the city. At the head of this party was an able condottiere, Braccio Fortebraccio (1416–1424), who succeeded in making good his rule in the town in 1416. The battle in which he was victorious over Carlo Malatesta, the condottiere employed by the townsmen, is said to be represented in a picture by Paolo Ucello, now in the National Gallery.

It was during the rule of Fortebraccio that by the efforts of a general council of the Church the scandal of three Popes all claiming the allegiance of the faithful was brought to an end. Martin V., of the Roman family of the Colonna, was elected in 1417, and the consolidation of the power of the Papacy brought the period of popular government in Perugia to a close. The new line of Popes adopted the side of the nobles and favoured the government of the town by the heads of that party. Piccinino, a famous condottiere and a native of Perugia, was the chief man in the city from 1442 till his death in 1444. This, however, was only an interlude, the general trend of affairs put more and more power into the

hands of the nobles, the chief among their leaders being members of the Baglioni family. During the latter part of the fifteenth century Guido Baglioni was the most important man in the State. Papal patronage since the time of Martin V. enabled the nobles to hold their own against the citizens, but it could not insure peace within the ranks of the party itself. The families of the Baglioni and the Oddi were at the head of two opposing factions, and the strife was the more bitter, inasmuch as it was the result of personal rivalry and not of any question of principle. This feud is typical of many that had preceded it, and its issue in the exile of the beaten faction is an example of constant recurrence in Italian history.

The whole story illustrates the social life of Perugia so admirably, and allows us to see how complete was the political disintegration of the time, that it may be worth telling at length.

It was on Saturday, the 25th October, 1488, soon after midnight, that cries of "Oddi" and "Baglioni" were heard in the piazza, and all night the people stood in arms. On

Sunday each side waited and watched the other.

On Monday the shops were closed, and the Baglioni faction fortified and garrisoned the Duomo, while the Oddi fortified their houses in the district of the Via Verzaro and the Piazza degli Aratri.

On Tuesday there was much hard fighting, the object of the Oddi being to try to enter the piazza; but the Corgneschi barred the way from the Porta Susanna and the Baglioni commanded the other entrances. On that evening the fathers of the Osservanza, Guido Baglioni himself, and some of the wives of the Oddi who were themselves Baglioni, tried to make peace. On Wednesday the whole city was under arms, and the artisans gathered in the loggia of the Duomo demanding that the turmoil should cease. On Thursday Guido Baglioni began to burn the houses of the friends of the Oddi, until at last these latter, knowing that the Baglioni could get help from outside, and being counselled by Simone of the Oddi, agreed to leave the town, and on that night, the 30th October, thirty-seven men of the Oddi and six hundred of

their friends went out by the Porta Susanna and so to Castiglione del Lago.

After the expulsion of the Oddi, "though there were famous and worthy men in the city, there were every day to be seen new excesses, and the city was without reason and justice." Many legates were sent by the Pope, but they had no authority. All the offices were to be bought, and extortion and oppression caused all men to lament. Upon the Baglioni fell the greatest punishment, however, for family feuds and rivalries led to a plot by which Grifone Baglioni hoped to slay all his kinsmen and attain the lordship of the city. Guido, the head of the house, with several of his sons and nephews, fell. One, however, Gianpaolo, "made wise and prudent by God at this point," thought of going into the house of a private citizen, and so leaving a man-at-arms to defend the staircase, he escaped by the roofs of neighbouring houses, and took refuge in the rooms of some foreign students. After having eaten, and clothed himself as a scholar, he went in company with two of them through the Porta Eburnea. Returning with soldiers he had no

difficulty in establishing his power in the city, and those concerned in the conspiracy were punished. This happened in 1500, and for twenty years Gianpaolo ruled. He met his match at last in the Medici Pope Leo X., who, having become suspicious of him, invited him to Rome in 1520. So on the 12th March, on a Monday, on the Feast of S. Gregory, there left from Perugia Gianpaolo, and entered the Castle of S. Angelo in Rome to have audience of the Pope. He was made prisoner, and on the 11th June his head was cut off, and he was buried that same evening in S. Maria Transpontina. It is affirmed that he went to death "very patiently, and with great devotion confessed many times, and obtained from the Pope all the indulgences, so much so that the Frati, who were at his death and confession, affirm that he died in great holiness."

Twenty years after this, Paul III. finally subjugated the city by building a fortress, which was destroyed only in our own time when Italy was united as a free people under the leadership of the house of Savoy.

CHAPTER II

THE GATEWAYS AND THE WALLS

THERE is no more easy or interesting way to make an acquaintance with the town of Perugia than to visit the ancient gateways and such parts of the old walls as are accessible and may yet be seen. These are the remains of the earliest life of the town. The large blocks of stone which form the lower courses of the gateways and appear in some parts of the walls are attributed to Etruscan builders. Above is seen the more modern work of the Romans, particularly at the Arco di Agosto, while in other cases a mediæval battlement, as at the Porta Eburnea, reminds us of the struggles between the nobles and people in the fourteenth and fifteenth centuries.

The Arco di Agosto is reached by passing

to the north of the Duomo and going down the Via Vecchia. The architectural forms of this arch are of the simplest. The Roman part of the building is supposed to have been finished about eighty years before the building of the Arch of Constantine in Rome, and although there is no sculptural decoration and no attempt at magnificence, the gateway of Perugia is a more impressive monument than that erected to the glory of the emperor. The most interesting part of the walls may be seen by climbing the steep path, which is really a staircase, to the left of the gateway. It leads to a little terrace at the top, from which there is a magnificent view. To the extreme right is seen one of the outlying spurs of Monte Subasio. To the north are the Apennines about Gubbio, to the west is Monte Pacciano, the source of the mediæval water supply. In the near foreground is the Church of S. Agostino; beyond it is the circular Church of S. Angelo, and the mass of brickwork of the time of Fortebraccio which marks the Porta S. Angelo. The whole of this north-western arm of the town is set on a ridge, from which steep valleys, covered with vines

and olives, run sharply down into the low country.

We may reach another point in the Etruscan walls where they are pierced by a gateway in the Via Appia. A sharp turn to the left down a narrow passage at the top of the Via Vecchia leads to this street. It begins as a staircase, and reaches the northeastern part of the town near the Museum on a series of arches.

The Via Bontempi leads from the little piazza in front of the main entrance of the Duomo, steeply down the hill, and so on to the Porta Pesa at the northeast corner of the city. The Etruscan walls are pierced by the ancient gateway of the Porta Sole about half-way down the Via Bontempi.

The ancient gateway at the southeastern corner of the city is reached from the Piazza Sopramuro by going along the Via del Ospedale and turning down the Via S. Ercolano. The Etruscan gate is about half-way down this steep stairway. The best point of view is from the piazza in front of the Church of S. Ercolano. Near by, on the other side of this

church, the remains of the ancient Porta Marzia have been built into the bastion, which has taken the place of the fortress of Paul III., destroyed since the establishment of the kingdom of United Italy. From this point the Piazza Vittorio Emanuele may be easily reached.

The southwestern gate of the town, the Porta Eburnea, is reached from the Piazza Vittorio Emanuele by turning down the broad stairway to the north of the Bank of Italy. At the bottom we turn to the left for a few yards, and then to the right down the Via Cesare Caporali. Passing to the left of the little Church of Sant' Angelo d'Eburnea down the Via Bruschi, we come to the ancient gateway of the Porta Eburnea. It has a mediæval battlement over the arch, and surrounded as it is by picturesque streets, it forms one of the most interesting parts of the town. On St. John's day it was the custom for the men of this gate to have a fine procession; they were joined by the priors and the students from the Sapienza, and all went with torches to the church — probably the Duomo. After dinner the men recited the

story of the prophet Jonah, and went dancing through the city.

If we pass under the arch and turn sharply to the right and go down the staircase called the Via Paradiso we reach the modern Porta Eburnea. Outside this gate a pathway leads along the western side of the city. It is a charming walk, having the walls of the ancient, and the houses of the modern city rising high on one side, while on the other gardens and vineyards cover the slopes which fall steeply into the valley below. The city may be re-entered by the Porta Susanna.

The western gate of the town, the Porta Susanna, is reached by the Via dei Priori, which leaves the Corso by an archway under the Palazzo Pubblico; the street runs steeply and directly down to the Porta Susanna. In passing down the Via dei Priori there will be observed to the left an archway leading into the Via della Cupa; a few yards down this last-named street the Via Deliziosa opens to the right. A gateway at No. 5 leads to the house of Perugino, with an inscription at the foot of the staircase.

The eastern side of the town and the walls

PORTA SUSANNA

supporting the Piazza del Sopramuro may be seen by entering a gateway at No. 6 Via del Ospedale which is generally open. A few steps into the garden enables the visitor to see the arches and walling, which follow roughly the lines of the ancient Etruscan walls.

The mediæval life of Perugia centred round the Piazza di San Lorenzo and the Piazza del Sopramuro.

If we stand on the steps of the Duomo leading up to the small door in its southern wall and look straight towards the Corso we shall have close to our right hand the bronze statue of Pope Julius III. (1550–1555) who was thus honoured in return for the concessions granted in mitigation of the heavy taxes imposed by Paul III. upon the city. Further to our right is a loggia built by Braccio Fortebraccio (1416–1424). Beyond this are the buildings of the Canonica. Turning at right angles and still looking to the right we see the archivescovile. The building may be recognized by its modern frescoes in monochrome representing the four cardinal virtues. Turning again at right angles there is straight in front of our standpoint the Palazzo Pubblico,

containing the library, the picture gallery, and the public offices of the town.

Keeping to the same standpoint at the southern door of the Cathedral and turning to the left, there is close to us, built on the wall of the Duomo, the pulpit from which the great preachers of the fifteenth century spoke to the crowds in the piazza.

Looking still to the left, the building at the southeastern corner of the piazza, opposite to the Palazzo Pubblico, was the old Hall of the Notaries; according to tradition Perugino once used part of this building as his workshop.

In the open space of the Piazza di S. Lorenzo is the public fountain. The piazza was the scene of nearly all the great public acts and events which make up the history of the town. It was here, for instance, that she realized her territorial greatness. On the day of S. Ercolano the subject towns paid their tribute. Some sent "palii," pieces of cloth or silk, others a richly caparisoned horse. This ceremony is mentioned in 1314, and in 1381 it is recorded that nineteen lands and cities offered tribute.

STATUE OF POPE JULIUS III

The learned life of the town was centred in the Piazza Supramuro. On the eastern side of the open space which is now used for the market, are the buildings formerly occupied by the Captain of the People and by the University; they date from the years 1472 and 1483 respectively. The walls on which the piazza rests on its eastern sides are mentioned as early as in 1275.

The principal points of interest in Perugia may be visited in the following way: —

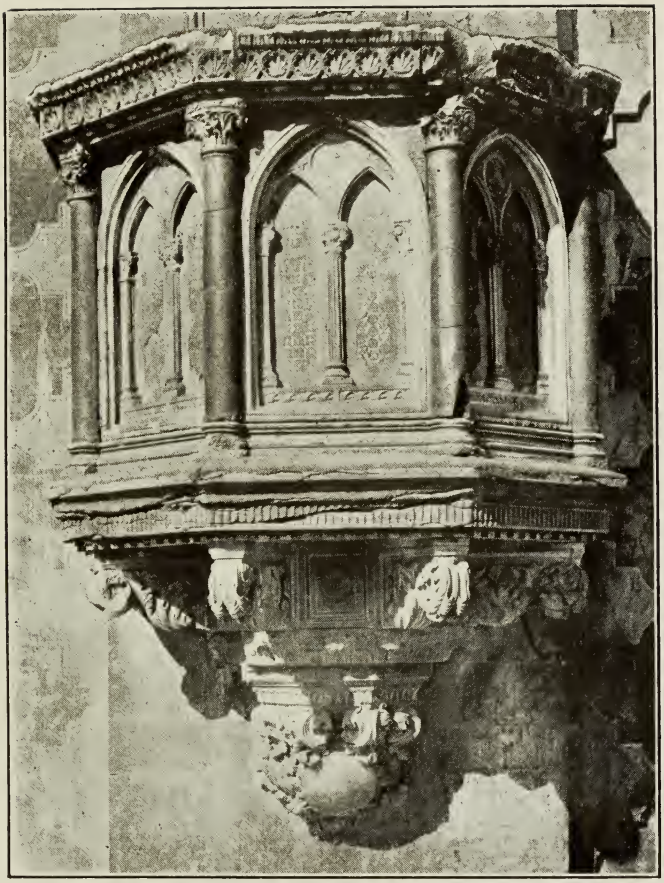
Starting from the Arco di Agosto and going in a northwesterly direction — the Corso Garibaldi leads to S. Agostino, S. Angelo, the Porta S. Angelo, and beyond the gate to S. Francesco-al-Monte. The Museum is in this quarter and may be reached by turning to the left out of the Corso Garibaldi, or more directly by the Via Appia.

Starting from the Duomo in a northeasterly direction along the Via Bontempi we pass near the chapel part of the old monastery of S. Severo, where the fresco of Raphael is preserved. At the bottom of the hill is the Church of Sta. Maria Nuova.

Leaving the Piazza Vittorio Emanuele or

the Piazza del Sopramuro and going in a southeasterly direction along the Corso Cavour in the direction of the Porta S. Pietro we pass the churches of S. Ercolano, S. Domenico, S. Pietro dei Cassinesi, and beyond the gate the interesting Church of S. Costanzo.

Turning out of the Corso Vannucci (the main street) by an archway under the Palazzo Pubblico and going down the Via dei Priori to the west side of the town we reach the Oratory of S. Bernardino and the Church of S. Francesco del Prato.



PULPIT ON THE DUOMO

CHAPTER III

THE ETRUSCAN PEOPLE AND THEIR ART

THE cities of Tuscany and Umbria have many records in their streets and museums of an ancient civilization dating far back to a remote period before the existence of the Romans, before the Greeks had risen from semi-barbarism, before the kings of Israel had established their kingdom. This civilization was that of the Etruscans, or the Rasenæ, as they called themselves, a powerful, active, and able race of people who settled in Central Italy probably in the ninth or tenth century B. C. Their origin is unknown, but the fact that many of their habits and customs are similar to those of Oriental nations gives some colour to the tradition that they came from the East. They were doubtless a mixed race, and at an early period they showed in their

arts a strongly sympathetic disposition towards Hellenic culture.

From whatever part of Europe they may have sprung, the point of importance for the traveller is the fact that this race left the stamp of its powerful individuality upon the country, so that throughout Italian history the Tuscans have been distinguished for their pre-eminent ability, both as thinkers and as artists. The tombs and the Etruscan collections in Umbria represent a long period of history. They are the products of a civilization extending over some eight or nine hundred years.

Etruscan chronology is said to date back to the beginning of the tenth century B. C., and the earliest remains, probably of the ninth century, show that at that time they were a semi-barbarous race, capable of producing only primitive utensils for the simplest wants. The country was fertile, the people were able and industrious, and coming in contact at an early period with the products of Hellenic civilization, they showed an extraordinary readiness in adapting themselves to its influence. This capacity of the Etrus-

cans of assimilating the higher culture of Greece is the most significant characteristic of the race.

In the seventh and sixth centuries B. C. the inhabitants of Etruria were the most powerful of all the tribes in the peninsula. In 450 B. C. they were masters of almost the whole of Central and Northern Italy; they had imposed their suzerainty upon Latium, and occupied Campania, while upon the Adriatic and Mediterranean Seas their fleet was the terror of other maritime nations.

The Etruscans were united, it is believed, in a confederacy of twelve cities, each of which was an independent state, with the right, not only of self-government, but of making war and peace on its own account. No list of the twelve cities has been preserved, but those which are generally considered to have been the most important are Tarquinii (now Corneto), Veii (eleven miles from Rome), Volsinii (now Bolsena), Clusium (now Chiusi), Volaterrae (Volterra), Vetulonia (on the coast near Telamone), Perusia (Perugia), Cortona, Arretium (Arezzo).

There were other towns, such as Fiesole,

Pisa, Caere (now Cervetri), and Volci (now Vulci), which were certainly at one time also independent states.

The middle of the fifth century B. C. marks the beginning of the decline in power of the Etruscan confederacy. The Samnites took Capua in 424 B. C. The Romans gained their first victory in 426, and, two years later, Fidenæ fell into their hands.

The Gauls invaded Northern Italy in the fourth century, and the power of the Etruscans received a severe blow from the capture of Veii in 396 B. C. by the Romans. In the course of the next hundred years, the central part of the kingdom fell under the Roman yoke, and the defeat at Sentinum in 295 B. C. marks the end of the Etruscan supremacy.

Under the influence of the Etruscans, Rome came in contact with the culture of Greece, for the Latin race, while it mastered Etruria, adopted the habits, the laws, and the arts of the conquered people. A greater glory was added to the Etruscans by their becoming the instructors of the still greater nation of the Romans. The one fact above others which strikes us with regard to this people, is

that nothing of what they wrote has come down to us except inscriptions, and these inscriptions, although perfectly legible, are almost entirely unintelligible.

Our knowledge, therefore, about their religion, their government, and their arts is based upon no documents; there are no certain dates, and no names. On the other hand, the genius of the Etruscan artists lay in the direction of realistic portraiture, so that we have a large number of lifelike images of the people as they lived.

Besides this, there have been preserved in the tombs many of the homely things that they used in their daily lives, their weapons and ornaments, their pots and vases, so that we seem to have an intimate and somewhat familiar acquaintance with people about whom in all important matters we know nothing.

We know how they dressed their hair, what kind of tongs and pins they used, how they slept and how they ate; but we know little of their system of government, and almost nothing of their beliefs and aspirations.

In the judgment of antiquity the Etruscans

were considered the most religious people among the nations of the west, but we can learn nothing directly of the nature of that religion.

Judging from the sepulchral furniture, and from the ceremonies connected with the committing of the dead to their final resting-place, it would seem that at some stage of their development the Etruscans had been ancestor worshippers. Much importance was attached to the safe preservation of the ashes or of the bodies of the dead, for both burial and burning were used by the Etruscans. Food was placed in the tombs, and sacrifices were offered, and we are told that it was the custom at one time for relations to pass the night in the sepulchres, a custom commonly practised by those who believed that the powers of the dead might by such means be transmitted to the living.

Whatever may have been the nature of this primitive belief, it is clear that the Etruscan religion became strongly tinged with Hellenic elements, although always preserving certain distinctive and peculiar features. It is probable that the people continued to

follow the old burial customs, and the fashion of furnishing the tomb, long after changes in belief had been adopted which destroyed the significance of the early practices.

The doctrine of the veiled deities was purely Etruscan, foreign both to the Greeks and the Romans. The twelve hidden gods, "Dii involuti," were the supreme powers — mysterious, inscrutable, never to be seen, and never represented. Below them in the divine hierarchy were the gods who executed the will of the superiors in so far as it related to mortals. Of these, the three principal were Tinia, corresponding to Jupiter, Cupra to Juno, and Menevra to Minerva. Temples were raised in every city, it is said, to each of these three deities.

The doctrine of genii, which was adopted and developed by the Romans, is another feature of the Etruscan religion. A large number of attendant spirits, demons, fates, and furies watch over human beings, announce their approaching end, and go with the soul on its last journey. They appear continually in the paintings and sculptures

of the tombs, and form an interesting study in themselves.

Civil and ecclesiastical authority in Etruria was in the hands of an all-powerful hierarchy; the princes or military chiefs were themselves priests skilled in divination, and the science of the worship of the gods was the hereditary possession of the Lucumones, a race of priestly nobles. Great attention was paid to divination by sacrifice, by the flight of birds, and by lightning, and the Etruscan haruspices, or augurs, were called to Rome to interpret abnormal portents by the Romans who adopted many of the practices of divination, but never mastered the science.

The chief point of interest in the religion of the Etruscans is their belief in an after life.

The tombs are furnished with armour, weapons, ornaments, vessels for eating and drinking, as though the ghost continued to enjoy the material pleasures of this life. The bliss of the dead is pictured as the enjoyment of an eternal banquet, and the place of shades is a place of feasting and revelry. At the same time, death was not looked upon philosophically as the natural end or as the

kindly visitant. All men are cut off violently by the hand of fate, in the midst of life. A hideous demon, the Charun of the Etruscans, strikes down the living with his hammer, or a fury, as an ugly hag, touches the wrist of the victim and deprives him of life. Relations mourn and lament over the dead body, while the soul sets out on its uneasy journey to the underworld, alone, except for the fearful demon companions.

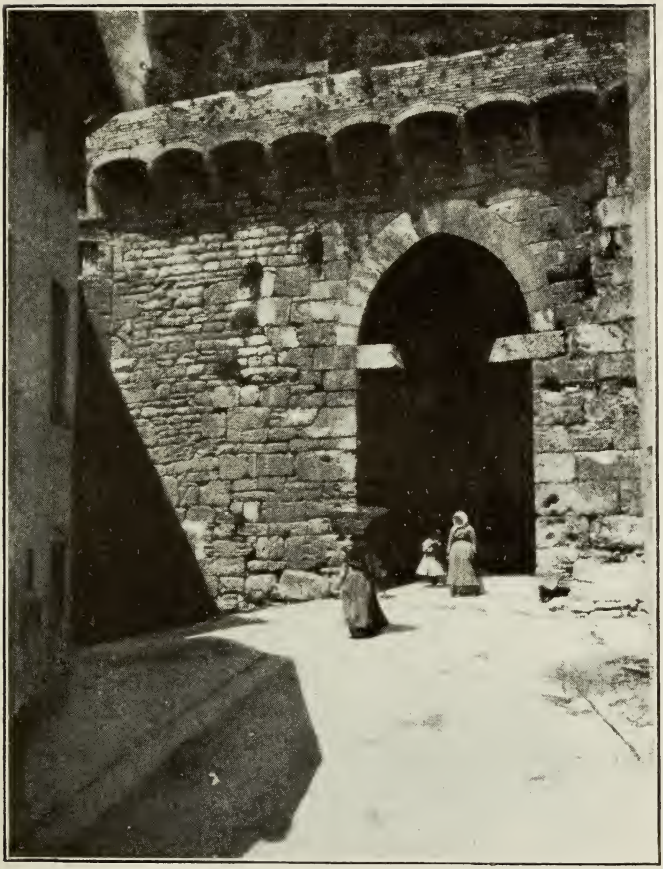
The Etruscans were able and skilful workmen, but they were not richly gifted as artists. They imitated the works imported from Greece, yet their development was not organic. Each locality passed through various phases, but not in chronological sequence. In some cases we find an archaic and more primitive style succeeding a freer and more developed manner of representation. Abrupt changes abound, and no unification of styles took place until the final period of Etruscan art in the third century B. C.

A certain industrial and commercial quality stamps the work of this people, and their sculptures, paintings, and jewelry are lacking in taste and refinement.

They had little power of idealization, and seem to have tried to represent things as they saw them, rather than to search for ideal types. On the other hand, they had a certain instinct for portraiture, and succeeded in impressing a vivid and lifelike quality upon their work.

Little remains now of the work done by Etruscan builders. Fragments of walls and portions of gateways are to be found in several Umbrian cities, notably in Perugia. The masonry consists of large irregular blocks laid in horizontal courses without cement. It is supposed that the temples must have closely resembled the Doric style. The pediments were loaded with sculpture, and fragments of the statues used for this purpose are to be found in several of the Etruscan collections. The sculptures appear as a rule to have illustrated the deeds of the particular deities who were worshipped in the sanctuary.

The Etruscans practised both incineration and burial, and the tombs in which the ashes or bodies of the dead were preserved were, generally speaking, of three kinds.



THE ETRUSCAN GATE

The earliest form of tomb was that of a well, the ashes being stored in a vessel at the bottom, and covered with a large stone. Sometimes this vessel was in the form of a little hut of clay or bronze; elsewhere it took the form of a vase with a symbolical bird upon the lid representing the spirit. In some districts the cinerary vase has a mask, taken from the face of the dead, attached to it, and at a later period this mask was replaced by a rough portrait head, which formed the lid. Most of the black ware called "Bucchero," and the primitive pottery with geometrical designs come from the well-tombs. The sepulchres of a later date which can be visited by the traveller in Umbria are roughly of two sorts.

Some are like the tombs of the necropolis of Orvieto, which are built of massive blocks of stone, and grouped together so that they resemble a street of low buildings. Each house consists of one or two chambers, within which the bodies of the dead were placed upon stone benches.

Other tombs, such as those in the neighbourhoods of Perugia, Orvieto, and Chiusi,

are more in the nature of caves hollowed from the rocks in the hillside.

These cave-tombs are, as a rule, cut out of the natural rock in imitation of buildings. The roofs are made to look as if the tomb were covered with slabs of stone, and other architectural decorations, such as cornices and doorways, are added to resemble masonry. The walls of such sepulchres are frequently covered with paintings, and the dead are either laid upon benches, or their ashes are stored in stone chests or sarcophagi.

CHAPTER IV

THE MUSEUM OF THE UNIVERSITY — ETRUSCAN RELICS

THE museum has a large Etruscan collection derived from the tombs of the neighbourhood, and a smaller mediæval collection, obtained chiefly from the suppressed convents and churches of the district.

At the top of the first flight of stairs, on the landing, are several sarcophagi and " cippi " belonging to Roman times. A large marble sarcophagus has on the end a fine relief of a griffin. This composite animal, with the head and wings of an eagle and the body of a lion, is a common figure in Etruscan sculpture. Griffins were placed upon urns and sarcophagi and at the doorways of tombs as guardians or as symbols of vigilance.

On this landing are also several stone monuments or " cippi," some with Roman in-

scriptions. They were used both by the Etruscans and Romans to mark the place of tombs and of boundaries.

On the end of the balustrade is a seated sphinx of Etruscan workmanship. This animal has the body of a lion with wings, and the head and bust of a woman. Its form was borrowed from Oriental art, and, like the griffin, it was placed as a guardian of the sepulchre. At the top of the stairs is a corridor, containing a collection of cinerary urns or chests found in or near Perugia.

The numbers referred to are marked in black figures upon the sides of the objects.

The bodies of the dead were burned, as a rule, in this district, and the ashes were placed in a chest and preserved in an underground tomb, surrounded by various articles provided for the spirits, such as domestic utensils, weapons, and ornaments.

The lid of the chest consists of a portrait figure of the dead person, lying upon a bed, or reclining at a banquet; and upon the chest itself are reliefs which may be divided into two classes: — scenes of the farewell of the dying, of funeral and sacrificial processions,

and of the journey of the soul to the underworld, and mythological scenes taken from the heroic traditions of Greece. This class includes at least three-fourths of the reliefs, all belonging to the third and second century B. C. The best examples in this museum are collected in Room III.

In the corridor, and immediately facing the stairs, there are several chests, in the shape of a temple, with no recumbent figures upon the lid. No. 123 has a relief of the head of Medusa. These images occur frequently upon the chests and in the tombs. It was supposed that they had power to protect the sepulchre against those who might seek to disturb it. According to the most popular version of the Greek legend, Medusa was one of the Gorgons, three sisters who lived on the edge of the land of darkness. She alone of the sisters was beautiful and mortal, but having by her presumption offended the goddess Athene, she was made more terrible than her sisters, and her hair was turned into serpents. Perseus, with the help of the goddess, dared to enter the place of eternal twilight, and carried off the head of Medusa as a

trophy. Athene fastened this head to her breastplate, and used it as an invincible weapon against her enemies, for the head had the miraculous power of turning those who looked on it to stone.

The association of Medusa with the place of night, and the use of her head as a talisman, and as a powerful weapon against all foes, accounts for the presence of these images in the tombs. In early times the heads of Medusa were hideous and frightful, but at a later date they came to be represented with a calm expression and beautiful features. Examples of the early and late type may be seen in this museum.

Turning the corner of the corridor, No. 157, against the right wall, should be noted for its spirited and vigorous design of a man riding upon a sea monster, representing the journey of the soul to the underworld.

No. 179 is a representation of the sacrifice of Iphigenia; other examples of the same subject will be found in Room III.

No. 279, on the left, a little farther on, has the figure of a young woman leaning upon her elbow in an easy and graceful position. Un-

derneath is her name, THANIA CAFSINIA VOLUMNI.

Many of the urns have representations of marine deities, composite figures with human heads and tails like that of a whale. The human part may be either male or female, and they personify the terrors and dangers which await the traveller by sea. A trident, rudder, or oar is given to them as an attribute to signify dominion over the sea, and they are frequently shown fighting with mortals and destroying them. The wealth of the Etruscans depended greatly upon their maritime commerce, and it was natural that much importance should be attached to the worship and propitiation of marine deities.

Continuing along the corridor, and passing the door of entrance to the other rooms of the museum, to the right are two coffins with well-preserved skeletons, showing that although the burning of the dead was most commonly practised, it was not universal. The first skeleton, now enclosed in a wooden box, has a pair of large gold earrings lying beside it. The second has a number of articles for the toilet. The spirit of the dead dwelt in

the tomb, as a person in a house, and was provided with a mirror, a strigil for use after the bath, and various pots for ointments and other cosmetics. At the end of the corridor are a number of fragments of mediæval sculpture, which can be reached from the last of the inner rooms and will be described later. The visitor should walk back through the corridor to the entrance of Room I., used as an office.

In the centre of Room II. stands a Roman amphora, found in the sea at Sinigaglia, incrusted with lime deposits.

Case A, on the wall of entrance, has a collection of terra-cottas. On the second and third shelves from the top are a number of masks from human faces.

On the third shelf is a terra-cotta head of Medusa, of very fine workmanship. The face is of the frightful type, and has staring eyes, a protruding tongue, and serpents twisted in her hair.

On the next shelf is a collection of small glass bottles and pots, forming part of the furnishing of the tomb. A number of terra-cotta feet and hands were perhaps once

attached to wooden statues which have perished.

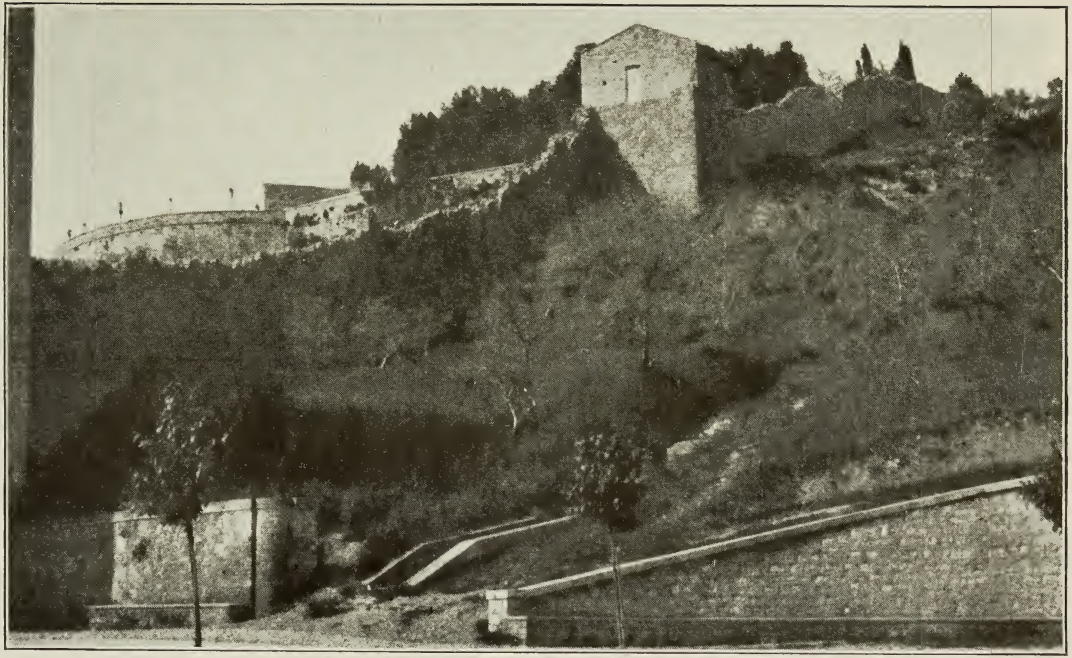
Cases B and C contain examples of the early black pottery called "Bucchero," made chiefly in Chiusi and the neighbourhood. The best collections of this ware, which dates from the seventh century B. C., and may be called the national pottery of Etruria, are to be found in the museums of Umbrian towns and in Florence. The designs are usually in relief, and the general forms show little perception of grace or beauty. In some cases the form of the vase is lost under the multiplication of figures in relief. The subjects chosen are rarely mythological, and consist chiefly of rows of animals, symbols of the various deities, with occasional instances of funeral processions and banquets. It is supposed that this ware belongs to a period when the strict and priestly character of the Etruscan religion did not permit any representation of the divine mysteries; and that it was only after long contact with the freer and more fanciful creed of the Greeks, that the people of Etruria began to depict the histories of their deities.

On the fourth shelf of Cases B and C are

several trays in this black ware, holding various small pots. They are commonly called "focolari," and they seem to have been used as toilet-stands generally, but in some cases they were placed above hot ashes, for the purpose of keeping the vessels inside them warm at the funeral feast.

Room III. contains the best preserved examples of cinerary chests. The figures upon the lids recline upon pillows as at a banquet. Sometimes the forms are only roughly blocked out, as though the artist had not cared or had not been paid to bestow attention upon any part except the head and the face. In spite of the rough unfinished workmanship there is an extraordinary look of vitality about many of these portraits.

The young, the middle-aged, and the elderly are presented just as they were in life, neither idealized nor ennobled, and in the full enjoyment of their pleasures. It is noticeable that there are no effigies of children, and this absence of all reference to the "little dead" suggests a comparison with the Christian sepulchres of the Catacombs, where the number of inscriptions to children immediately



OUTSIDE THE ETRUSCAN WALLS

attracts attention. Both the women and the men on the lids of the chests wear large and clumsy necklaces to which some amulet or charm was generally attached. Great attention was paid to the coiffure of both sexes, and the head-dresses were often elaborate. A general survey of the reliefs upon the chests shows that the subjects are chiefly taken from the *Iliad* and the *Odyssey*, and that with few exceptions they illustrate the tragedy of death. Scenes of massacre, murder, sacrifice, and combat are the most frequent; and if the actual moment of death is not chosen, a fury or some other messenger of the lower world is introduced to show that sooner or later the fatal destiny will be accomplished.

The men and women represented upon the lids, lying in comfortable and easy attitudes on their pillows, seem to have no obvious connection with the gloomy and tragic scenes below. Have they passed to another world where they are free from fate and no longer dogged by death? Is this supposed to be a picture of their state of bliss in another existence? If so, then the upper and lower parts of the chests present a striking contrast be-

tween the turmoil and dangers of the life of mortals, and the imperturbable calm of the existence of the shades.

Beginning with the chests ranged on the shelves along the wall of entrance, — on the upper shelf, No. 1 is in the form of a temple. Upon the pediment is the head of Medusa, and on the sides of the building is a scene from the heroic myths, relating to the catastrophe which nearly ended the life of Paris of Troy. The birth of Paris was accompanied by a portent which was considered ominous for the welfare of the city; so the infant was exposed by his parents, but was saved by shepherds and brought up in rural fashion. In course of time it happened that the servants of King Priam, the father of Paris, were sent into the country to capture a bull for the sacrifices. They carried off one from the herd belonging to Paris, and were followed by the hero into the city, where he strove with his brothers. One of the brothers drew his sword to slay the countryman, but Paris fled to the altar, and there Kassandra, his sister, the prophetess, endowed with knowledge of hidden things by Apollo, made him known to his relations.

This subject occurs again on Nos. 24 and 29 It is an exception to the usual themes, which either lead up to or describe some tragic end, but at the same time it is an illustration of the belief that the fate of a man is in the power of the gods.

No. 2 (also No. 18) depicts the sacrifice of Iphigenia. The maiden is carried in the arms of a warrior to the altar, where the priestess stands ready for the sacrifice. King Agamemnon, commander of the army in the expedition against Troy, impiously killed a beautiful stag sacred to Artemis, and then boasted of his skill as a hunter. Terrible misfortunes immediately followed. The Greek fleet was becalmed, and the soothsayers declared that Artemis could only be appeased when Agamemnon should sacrifice his daughter Iphigenia. Pleased with the submission of the father, however, the goddess substituted a white doe for the maiden. In some of the reliefs the figure of the animal is introduced at the feet of the priestess.

It is evident that the Etruscans believed that the unpardonable sin in mortals was presumption. Those who thought themselves,

or even wished to be like gods were immediately punished. Representations of the sacrifice of Iphigenia are only found upon the the tombs of women, and there may perhaps have been some allusion intended to the practice of human sacrifice, continued among the Etruscans long after it had been abandoned by the Greeks. Young maidens were offered upon the altar of Cupra or Juno, and in the collection of the Louvre there is a panel painting with a realistic presentment of such a sacrifice.

The portrait figure upon the lid of No. 3 holds a long-handled feather fan. On the chest the soul is represented by the figure of a young man about to start upon the journey to the underworld. He gives his sword and shield to his servant, who holds his horse in readiness. The figure of a man upon horseback, or of the horse alone, is often used to express the journey of the dead. Sometimes the servant in attendance has a sack, to show that the voyage is a long one.

No. 4, a picture of Pollux binding Amykos, King of Bithynia, to a tree, is another example of the punishment meted by the immortals

to presumptuous mortals. The band of Greek heroes who sailed in the ship *Argo*, for the purpose of finding the Golden Fleece, landed in a country where the king, Amykos, was a formidable boxer, and in a vainglorious spirit compelled those who landed to contend with him. His challenge was accepted by Pollux, who overcame and killed him. The two brothers, Castor and Pollux, were favourite subjects for representation upon vases, chests, and mirrors, possibly because they were the protectors of travellers by sea, and had power over wind and waves.

No. 5 is an incident from the siege of Troy. Achilles, the Greek hero, pursues Troilus, the son of Priam, who falls from his horse and is killed at the gate of Troy. The Greeks had attempted to take the city by storm without success, and this death of the young Trojan, who was overtaken by the swift-footed Achilles, was the first victorious incident. Nos. 10 and 16 are similar.

No. 6 shows a combat between men and a sea monster. No. 15, a somewhat similar subject, may represent Scylla destroying the companions of Ulysses. The snake-like tails

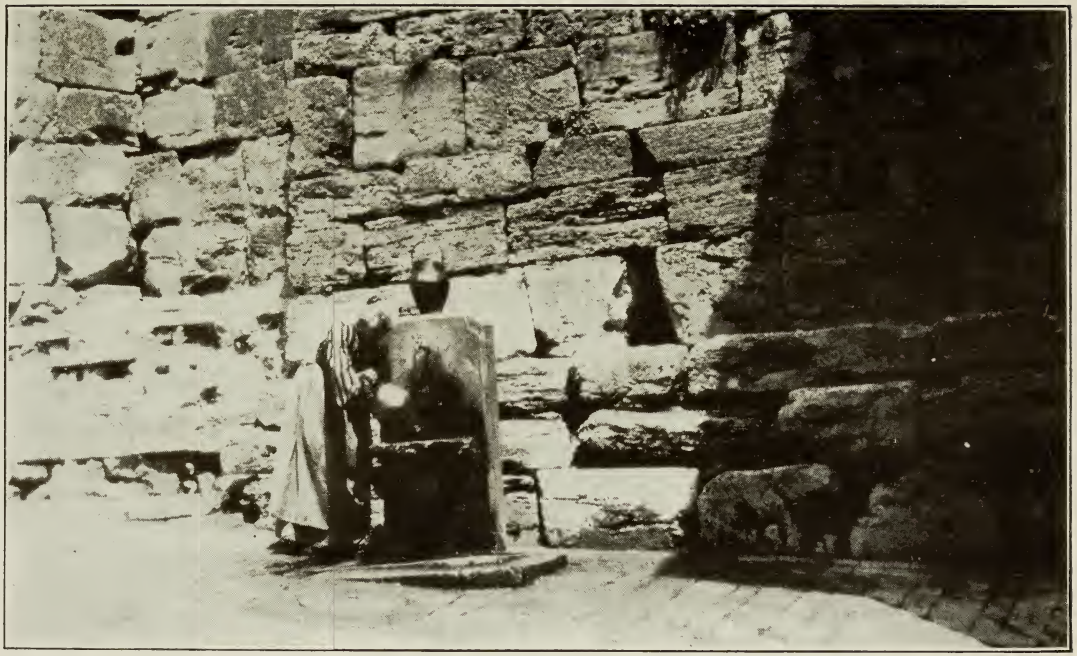
of the monster are wound round the bodies of her victims. On the end of the chest is the Etruscan Charun leaning on an oar, ready to accompany the dead to the lower world. The usual attribute given to Charun is a hammer or mallet, with which he deals the fatal blow. He is often introduced in scenes of slaughter and at death-bed farewells.

No. 8 is a beautiful polychrome head of Medusa, surrounded by green leaves. The hair might be described as wine-coloured.

In No. 9, traces of colour still remain upon the figure on the lid. In Etruscan paintings men are generally coloured a strong brownish red, and the women white. This chest has a bas-relief of a lion with its paws crossed. The same square broad outlines are characteristic of the animals as they are figured in Romanesque art.

No. 11, similar to Nos. 17 and 25, represents a combat between two warriors.

The relief numbered 12 represents a boar-hunt, a form of sport to which the Etruscans were much addicted. The special circumstance is no doubt the death of the Kalydonian boar. Meleager, Prince of Kalydon,



FOUNTAIN BY THE ETRUSCAN WALL

succeeded in killing a great boar which Artemis had sent as a punishment to devastate the country. The possession of the skin of the animal led to a quarrel between Meleager and his uncles, resulting in their death. Meleager's mother, who knew the will of the fates, and held the talisman of her son's life, brought about his death in revenge for the slaughter of her brothers.

No. 13 represents a lady at her toilet; beside her stand an attendant and a musician.

On the lid of No. 19 is the squat figure of a middle-aged man, whose profession may have been that of the priest or jurist, who appears on the chest below with a roll in his hand.

No. 23 represents a spirited scene of the siege of Thebes by the seven heroes of Argos. The two Theban brothers, Eteokles and Polyneikes, who were joint rulers of the kingdom, fell into dispute. Eteokles succeeded in driving out his brother, who gathered together an army, and six other heroes who agreed to help him to regain his lost kingdom. Prophets and soothsayers warned them in vain that they were acting impiously, for the

gods were opposed to an expedition led by one brother against another, and against his native city. The siege ended in a complete defeat of the Argive army, and all the leaders were slain. In the relief we see the soldiers trying to scale the walls, while the Thebans hurl down stones upon them. The figure of Capaneus is often introduced into the scene as he fell from the ladder, struck by a thunderbolt from Zeus in punishment of his impiety.

No. 25 is a combat between two warriors who may be the Theban brothers, Eteokles and Polyneikes. The unhappy brothers during the siege engaged in single combat, and both were slain. This double tragedy and mutual slaughter is a favourite subject among Etruscan sculptures, and the figures of fates and furies are often introduced standing beside each of the dying men.

Ranged along the floor are a number of small terra-cotta chests, many of them having identical reliefs cast from the same mould. The combat and death of heroes, or symbolical figures of griffins and sea monsters, the guardians and messengers of the underworld,

are the principal subjects illustrated. The figures upon the lids are lying upon couches wrapped in large cloaks. The heads are more or less individualized as portraits, and no doubt the lids were especially commissioned and fitted on to the ready-made chests. There is no suggestion in these figures of the Christian conception of the sleep of the dead, or of the uninhabited body; they are like living people in the enjoyment of comfortable repose.

In the centre of the room are two fine stone monuments or " cippi," covered with figures of dancing women in delicate relief, and of a primitive style. They should be compared with the large sarcophagus, and the round cippus of grey travertine in Room VI. The long and narrow proportions of the figures, the drawing of both hands and of both feet together in profile, are easily distinguishable features, and are characteristics of the archaic art of the Greeks.

Room IV. contains a collection of bronzes. The Etruscans were not rich in metals, and for a long period had nothing except bronze; but they became renowned throughout the

ancient world for their skilled workmanship in this material, and their lamps, candelabra, weapons, vessels, and statues were exported to many lands.

In the middle of the room is a large sacrificial vessel, and on either side are the fragments of two curule chairs.

In Case A, against the entrance wall, are helmets, spears, arrow-heads, and other weapons, which formed part of the sepulchral furniture of the tombs, the greatest amount of armour being found in the oldest sepulchres.

Upon the lower shelves are pins, bracelets, strigils, and domestic utensils, such as keys, ladles, strainers; also a number of makers' stamps for impressing their marks upon the terra-cotta moulds.

In Case B there is a bronze stand for the game of Cottabos. This game was in great favour with the Greeks as well as with the Etruscans; so much so that at one time rooms were built in Sicily especially for the pastime. There was variance in the manner of playing, but the principal object was to throw the contents of a wine cup, all at once and without

spilling any, against the metal plate or basin of the Cottabos so that it should produce a clear metallic sound. Originally the game was played as an augury of love. As the lover threw the wine he pronounced the name of his mistress, and she was judged to be favourable to him in proportion to the clearness of the sound produced.

In the same case are a number of forked instruments with long claws used in the sacrificial services.

On the lower shelves is a large collection of fibulæ, the Etruscan equivalent of the modern safety-pin, some of which are both fanciful and elegant. The fashion of dress at one period apparently involved the use of a large number of these pins, no fewer than twenty having been found in one sarcophagus.

Case D has a number of bronze lamps of peculiar shape, such as boats, animal heads, and a human foot in a boot. They were probably votive offerings, the shapes chosen having a symbolical significance.

In Case E there are a number of dice, which were found in the tombs of both men and women. The Etruscan ancestors of the Peru-

gians were as much addicted to games of chance as their mediæval descendants, who were so continually upbraided for this vice by the mendicant preachers.

Room V. is devoted to vases. This is not a large or noteworthy collection, but it contains interesting specimens of both early and late workmanship. The Etruscans did not succeed in the difficult task of vase painting as they did in modelling in terra-cotta. They followed the progressive changes of style in Greek pottery, but they never attained to the same artistic excellence.

Examples of the earliest pottery, with geometrical patterns drawn in black upon the uncoloured clay, are to be seen upon the upper shelves of Case C. They have been discovered chiefly in the oldest tombs, and similar designs to these are to be found on the pottery of most semi-civilized races. (See the Salle des Origines Comparées, in the Louvre.)

Good examples of a later but still archaic style are in Cases B and C.

The designs are in black upon a red ground, and the figures of both men and animals are

hard, rigid, and generally of exaggerated proportions. The muscles of the figures and the folds of the drapery are marked by white incised lines. A good example of this style is No. 17, in Case B, third shelf from the top, which shows the unusually tall and slender figure of a man standing beside his horse. No. 9, in Case C, second shelf from the top, has a similar design.

There are several examples of the still later and more perfect style, having red designs upon black. The background is painted black, the figures being left the natural reddish-yellow of the clay, and details are marked with black or brown lines. In the centre of the room is a beautiful vase, No. 21, with finely proportioned figures, and probably of Greek workmanship.

Room VI. contains some of the most important monuments of the collection. Opposite to the entrance door is a realistic and striking group of statuary, about life size. A man of more than middle age lies upon a couch, holding a patera; and at his feet sits his fate, a little old woman with wings upon her shoulders. With her large hooked nose,

pointed chin, and wrinkled brow, she resembles the usual personifications of Charun. Her expression is not malevolent as she lays her hand upon the man's wrist and deprives him of life. The victim's expression of imperturbable well-being would lead one to suppose that he was either unconscious of the fatal touch or indifferent to its consequences, regarding the future without fear or anxiety. Both figures are hollow, and the heads are removable.

On a shelf between the windows are two finely finished terra-cotta chests. Upon one there is a Medusa head of the frightful type between two fantastic griffins.

On the lid of the other chest is a spirited group of a man and woman reclining upon a couch in animated and smiling converse.

To the right of the entrance, beside the window, is a large circular monument, surmounted by a cone-shaped pillar. The reliefs represent a deathbed scene and the procession of the mourners at the funeral. The style of the work is archaic and rigid. The great stone sarcophagus against the wall of

entrance should be compared with this monument, as the workmanship also speaks a period rude and primitive in its artistic development.

According to some authorities the scene represents a funeral procession with captives and animals led to sacrifice, and on the ends, are the mourners seated at the banquet. According to others the relief illustrates the return of conquerors from a foray, bringing the vanquished in chains, followed by their women, and animals laden with booty. Under the window is a case with some fine specimens of bronze mirrors.

There are no incised mirrors of a very early or archaic period, and the subjects chosen for illustration are almost entirely mythological, dealing chiefly with the successful exploits of heroes, and with their victorious adventures in love or war. A tracing of one of the finest mirrors hangs upon the wall, and represents Helen as a young girl leaning upon her father's knee; beside her are the brothers Castor and Pollux, who were successful in rescuing their sister from Theseus. The artist has apparently made a blunder in in-

scribing the name of Laomedon beside the father's head.

Another mirror shows Hercules victorious over Cerberus, and crowned with laurel by a goddess.

In this room is a stone, the *Tabulæ Perusinæ*, with the longest known inscription in the Etruscan character. It was discovered in 1822 near Perugia, and so far has defied all attempts at interpretation. It has been tested by Greek, Latin, Hebrew, Erse, and Armenian, and described variously as an account of a feast, as a contract relating to boundaries, and as an ordinance for religious rites. This museum is rich in inscriptions, and many of them have been placed upon the walls of the corridor.

The inscriptions in the Etruscan character which have been deciphered are chiefly of a formal nature, such as ordinances relating to religious rites, or contracts for the ownership of land, and they add comparatively little to our knowledge of the civilization of this people.

In a small case on the wall of exit to the next room are some gold ornaments, the

most noticeable being an earring of unusual size and weight. It is said to be of the third or second century B. C., a period when taste in such matters had suffered a degradation, and more value was attached to size and costliness than to artistic merit.

Above the case are two bronze statuettes, probably votive offerings. The quaint long figure represents Hygeia, goddess of health, and the little figure at the side is the goddess of convalescence.

Room VII. has a miscellaneous collection of later Etruscan and Roman work, and a case of antiquities from Cyprus.

In Rooms VIII. and IX. are the Etruscan collections made by Count Guardabassi from various parts of Italy.

Amongst the contents of Case H against the wall of entrance is a beautiful mirror of bronze with the figure of Bacchus riding upon a panther, in high relief.

The slender young god sits with ease and grace upon the beast, which seems the very embodiment of the freedom of the forest. The artist has brought before us the spiritual form of the Vine born of the lightning and of

the dew. We have an image of the heat and light of the sun, of the coolness of fresh leaves, of exhilaration and of swift movement.

Case L has a fine collection of jewelry. The love of jewelry for adornment was a characteristic of the race, but it is to be doubted whether any of the works of high artistic quality were done by the Etruscans themselves. The rings, collars, bracelets, and other ornaments of fine workmanship, distinguished for delicacy and beauty, which are found in the sarcophagi of the Etruscans were probably Greek importations. The native work is characterized by the same absence of taste, carelessness of finish, and lack of proportion as is found in the works of sculpture and painting. In the shelf above the jewelry are some fragments of collars or bracelets with interlacing designs such as are familiar in Byzantine, Celtic, and Scandinavian work.

Case O has a number of pins of various kinds, some evidently for use in arranging the hair; also a collection of keys and rings, and a bronze balance of the type commonly used in Italy to-day.

The case in the centre of Room IX. con-

tains a number of bronze statuettes of more or less rude workmanship. These are believed to be votive offerings, and the undue length of the bodies and legs of the figures is the result of the desire to make the offering as large in size as possible at the smallest cost. The head is generally fairly well represented, but the body, arms, and legs consist simply of a thin strip of bronze, in some cases hardly rounded.

Case D has a collection of "Bucchero" ware which should be compared with the specimens in Room II. A large vase on the lowest shelf has the figure of a bird on the lid. Such vases as this have been found in well-tombs containing the ashes of the dead, and the figure of the bird is supposed to have been a symbol of the spirit.

CHAPTER V

THE MEDIÆVAL MUSEUM

THE collection of mediæval antiquities contains no very important objects from an artistic point of view, but it has several relics connected closely with the religious and civil history of Perugia.

The first room (No. X.), in the case opposite to the door, has several ivories, amongst others, a fine pastoral staff of the eleventh century formerly in the Church of S. Domenico. It is decorated with colour, and in the volute, which has been separated from the staff, is the Lamb of God triumphantly confronting the great dragon, which opens its jaws in a vain attempt to injure.

In the same case is the sheath of a dagger elaborately carved, and two or three caskets with the customary illustrations from the stories of romance.

THE TOWERING CITY

In the case opposite to the window are a number of processional crosses. No. 52, in brass, has the four symbols of the Evangelists at the corners representing the four quarters of the globe into which the gospel was carried.

No. 47 has a Crucifixion in the centre, with Mary and St. John on either side. The other spaces are filled with the figures of God the Father, at the top, and St. Peter with the keys below.

Beside the window is a cast of the reliquary made for the ring of the Virgin, preserved in the cathedral.

Room XI. contains a collection of carved wood from some of the churches of Perugia, which are so richly decorated with artistic work of this description.

There are two inlaid panels by Baccio d'Agnolo from designs by Perugino, which were submitted as samples for the confessional of S. Agostino. In this room also are a number of the banners belonging to the town and to the communes and lordships of the district.

The coffin of Bishop Baglioni is covered with a sumptuously embroidered pall.

Room XII. has a collection of mediæval weapons, spears, helmets, etc.

Against the wall is a group of Madonna and Child, by Agostino di Duccio, the artist of the façade of S. Bernardino.

In a box with a glass cover are the bones of Fortebraccio of Montone, which were brought here from the Church of S. Francesco. The portrait of this great military captain of mercenaries hangs on the right wall; on the opposite wall is the portrait of Niccolo Piccinino, a follower of Fortebraccio, who became master of Perugia in 1442.

On a shelf close to the door of entrance to the next room is a ballot-box for the election of the officials of Perugia, with the coats of arms of the various arts or guilds on the sides. This box was the "borsa," into which the names of all those eligible for office were placed.

On the wall of Room XIII. are various majolica tiles, and a fine relief by Luca della Robbia. The Madonna and Child, surrounded by angels, are in white, with a blue background, and the circular frame is composed of yellow fruits and green leaves.

In the centre of the room is a glass stand containing two beautiful chalices in silver gilt, with precious enamels. The smaller one, with eight enamels on the base, is said to have belonged to Pope Benedict XI., who died in the Canonica, and was buried in S. Domenico.

The larger chalice, with chiselled reliefs and beautiful enamels of the fourteenth century, is by Cataluccio da Todi, who is also the maker of the paten, with an enamel representing the Crucifixion.

In the case against the wall are a number of iron tongs for stamping designs upon cakes, with a collection of casts of the various patterns.

In the middle of Room XIV. is a case with a collection of casts and medals of illustrious Perugians.

In another case are 150 seals. Amongst these is the seal of the town of Perugia of the fourteenth century, with the figure of S. Ercolano, his feet resting upon a griffin. Another seal of the town, dating from the fifteenth century, has the inscription: "Numen divinum guelfum salvet perusinum." A seal of Malatesta Baglioni is of the sixteenth century.

The numismatic collection contains consular, imperial, Byzantine, municipal, and mediæval moneys. There are a few examples of the rare Quadrant of Fermo, and a very rare piece of money of Corrado Trinci, lord of Foligno.

Passing out of the last room, we reach the end of the corridor, where are collected fragments of mediæval sculpture. On the left wall is a fine relief of the fifteenth century, the front of the sarcophagus of Ubaldo Bartolini, a famed legist and teacher of Perugia. The master, in hood and gown, sits at his desk, in a room filled with scholars. Those nearest to the master are seated at benches writing, the rest of the audience stands behind.

In this part of the corridor is a bronze model of the fountain, which will be found useful in identifying the subjects of the reliefs.

The church attached to the university has in it two monuments of interest. One is the sarcophagus in which Frate Egidio, the companion of St. Francis, was buried, the other is a ciborium removed from S. Prospero, a building no longer consecrated.

The sarcophagus is of the type used by the early Christian community in Rome. It is a striking work, though not of the best period. A youthful and beardless Christ sits in the centre, and on each side, in niches separated by small columns, are the figures of Madonna and nine disciples. In the spaces formed by the canopies of the niches are wreaths, and birds feeding on fruit. On the cover of the tomb there is, at the extreme left, a representation of Noah in the Ark receiving the olive branch from the dove, and two scenes from the story of Jonah: to the right he is cast out of the ship and swallowed by the whale, to the left he has been thrown by the whale on the celestial shore, where he rests in the enjoyment of Paradise. The ark floating on the water signifies the Church, in which man is saved, and the promise of salvation comes to Noah under the figure of the olive branch brought by the dove. The story of Jonah is a symbol of the resurrection, the goal of those who have received the promise.

On the lower part of the sarcophagus the Incarnation is proclaimed as the means by which the promise is made good. Christ is

seated on a throne; on His right stands Madonna, and in the other niches is a company of nine disciples, probably Apostles, from their bare feet and the scrolls they hold in their hands. The birds which feed on the branches above their heads are immortal souls sustained by the fruit of the vine of the Lord, while the wreaths are crowns of glory and of eternal life, the reward of those who are faithful to the end. The Christ is beardless, for in early times it was thought that youth was the proper attribute for the Son of God, who was not conceived of as suffering from the changes of time. The veiled and robed figure of Madonna has the charm of classical simplicity and grace; like the Apostles, she has a scroll. The nine disciples are of various types and ages; they are reserved and dignified Roman citizens, senators rather than fishermen. There is in these simple figures a fine sense of order, and a delicate feeling for balance suggestive of an ancient civilization and a tradition which has become classical.

The ciborium which stands near the sarcophagus is interesting as one of the few ex-

amples to be found in Umbria of the art destined to grow into the fully developed Romanesque style of the eleventh and twelfth centuries. The work is attributed to the eighth century, but whether this date can be trusted or not there need be little doubt that it is an effort of native Italian workmen to profit by Byzantine examples. There is the curious stiffening of forms, the incompetent rendering of classical detail, and the picturesque but unnatural realization of living things which is so common in similar monuments in Northern Italy. On the arch facing the spectator the cross occupies the central place. In the triangular spaces at each side peacocks feed on grapes: these are immortal souls enjoying the fruits of the terrestrial paradise. A similar idea is worked out on the arch at the back, where doves are feeding on the vine tendrils.

The capitals from which the arches spring are carved with leaves in a tentative fashion. They look like the work of one who has seen good models, but has been unable to copy them effectively.

CHAPTER VI

TOMBS OF THE VOLUMNII

ABOUT three miles from Perugia, near to the station of Ponte S. Giovanni, and on the carriage road to Assisi, is an Etruscan necropolis with a considerable number of underground tombs, the largest of which has been kept open and made accessible to visitors.

No opportunity should be missed of visiting this sepulchre, which is of late date, about 150 B. C., and which differs in several remarkable features from the tombs of Orvieto and Chiusi. The dead were not buried, but the ashes of the bodies when burned were stored in urns or chests, and placed in these underground chambers. The chests are still to be seen in their original position, surrounded by various articles of sepulchral furniture. A

knowledge of the appearance of the tombs in the different districts will be found to add greatly to the interest of the contents of the museums. It is supposed that this sepulchre belonged to one family, as the urns are all inscribed with one name, that of Velimnas, or, in Romanized form, Volumnius.

The entrance to the tomb has been covered with a modern building that now serves as a storehouse for the urns taken from the other tombs of the necropolis, with which the land round about is honeycombed.

A steep stairway cut out of the tufa leads to the doorway, once closed with a slab of travertine. On the door jamb is an inscription in Etruscan characters, which has been translated, " Arnth Velimnas, son of Larth and Arznea, protector and caretaker of this sepulchre, presents the lamps for the funeral feasts."

The form of the tomb may be roughly described as that of a nave, with a choir and transepts and four side chapels.

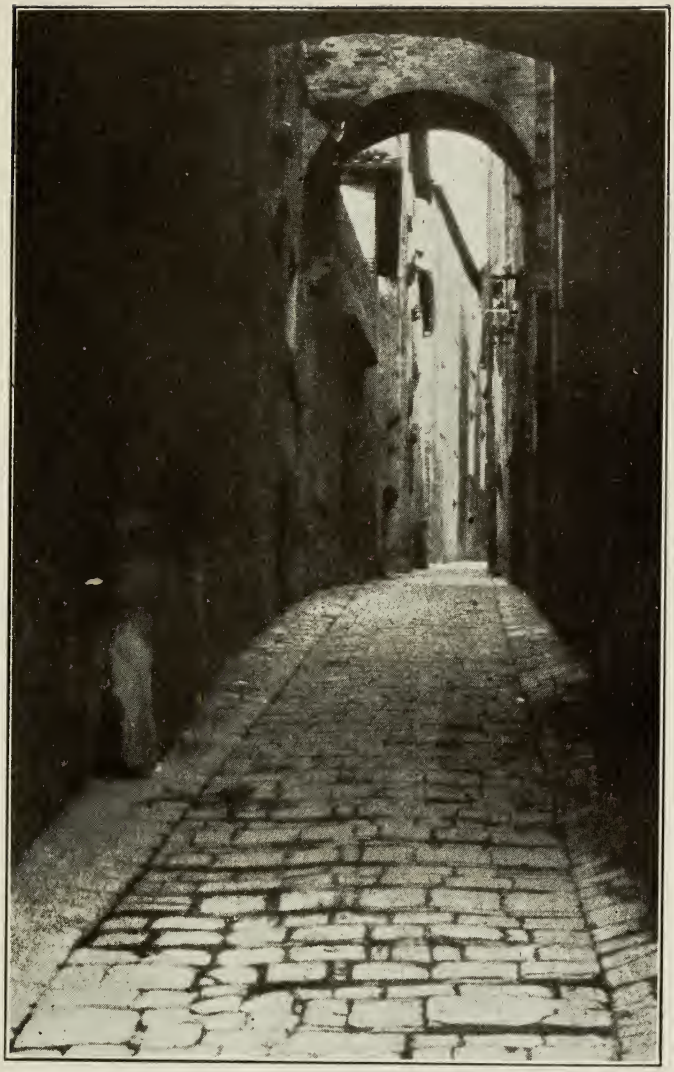
The end chamber, corresponding to the choir, is the only part of the tomb where the contents have remained undisturbed. The

other rooms have been filled with chests found in the neighbourhood.

We enter first a long vestibule, twelve feet by twenty-four feet, with a high-pitched roof carved in the form of rafters. Above the entrance door is the figure of the sun, as a round globe, between two dolphins. Turning towards the choir, we see above the entrance a great head of Medusa, with bold, regular features, and wide, staring eyes. On either side are two smaller heads; the one to the left has been destroyed, the one to the right represents Apollo.

Symbols of the underworld, in the form of serpents made of terra-cotta, start out from the wall of entrance; and immediately inside the doorway, hanging from the roof, is a little earthenware statuette of a winged genius.

When we step into the small, low chamber representing the choir, we are at once in the presence of the Velimnas family. Four men and two women are reclining upon their couches, on the tops of the chests which contain their ashes. The stone, or terra-cotta, has been covered with fine white stucco, and carefully finished.



A STREET THREE THOUSAND YEARS OLD

The figures represent a handsome, vigorous, and able race of people, gathered together here, as they might have been in life, in pursuit of material pleasures. There is nothing to indicate that the next life was conceived of more spiritually than as a continuation of the enjoyments of this life; and although surrounded by sinister and gloomy images of death, these sculptured portraits look out into the darkness with serene calmness, and with undisturbed satisfaction in the pleasures of eating, drinking, and adorning themselves.

Aruns Volumnius, the head of the family, has the place of honour at the top of the room. His couch is elaborately ornamented, and the pillows, coverlets, and decorations upon the posts are carefully realized.

The noteworthy point, however, is that the chest is raised upon a pedestal, which is carved so that it resembles the façade of a tomb. There were originally four figures painted in the doorway, representing, perhaps, the shades of the dead, but the fresco has now almost disappeared. The entrance to this door is guarded by two seated statues

of furies, or genii, holding torches. Their features are somewhat heavy, but the general effect of these figures, which have none of the characteristics of the frightful demon, is solemn and dignified.

To the left of Aruns is the chest with the ashes of his daughter, to the right that of his son, and beside the latter there is a fine seated figure of a woman described as Veilia Velimna Arnthial. She sits upon a throne or chair of state, and one hand is raised to her shoulder apparently in the act of arranging her dress. Her face bears more of the stamp of an idealized portrait than is usual in Etruscan art, and is very beautiful.

These chests are judged to be of the second century B. C., and the fact that some of the inscriptions are in Latin, but that the greater number are in Etruscan characters, would point to a time when Etruria had been conquered by Rome, but not entirely Latinized.

The urns stored in the side chambers resemble many of those to be found in the museum. Some of the lids have recumbent figures, others are in the form of the roof of a house or temple.

The subjects pictured upon the chests represent the familiar scenes of the combats and tragic deaths of heroes, the punishment bestowed by the gods for the sin of presumption in mortals, and the mysterious journey of the soul to the underworld. There are, amongst others, the Sacrifice of Iphigenia, the Hunting of the Kalydonian Boar, the Death of Troilus at the Gate of Troy; also a number of single figures of marine deities, and of sea-monsters conveying the soul upon its way.

Under the shelter of the modern building, at the top of the stairs, there are a number of chests, some of which have reliefs of a less usual type. On the right of the stairs is a scene in which two men, armed with weapons, stand on either side of a post or tree. On another urn is a spirited design of a griffin attacking a man, a subject which is frequently to be found in Romanesque sculpture.

On the left is a human sacrifice, where the victim is held down upon the altar by the hair, and the priest stands ready with his weapon. The choice of such a subject as this, and the manner of representation, is an evidence of the predilection of the Etruscans for

realism in art carried even to the point of brutality. The figure of a man between two genii standing upon pedestals may represent a contest for the soul between good and evil attendant spirits, a subject often represented upon the chests at Chiusi.

Torre di Manno, or Tempio di S. Manno

About three miles from Perugia, in a south-westerly direction, is an Etruscan tomb, called the *Tempio di S. Manno*, which is of interest as an example of fine masonry, and as evidence that the Etruscans knew and used the arch in construction.

Leaving Perugia, we follow the road nearly to the station, and, turning off to the right, continue in the same direction as the railway towards the station of Magione.

A small farm has been built round about the vault, and above the tomb itself is a little chapel with a tower, which gives the popular name to the place.

Passing through the farmyard with its picturesque surroundings, we go down a flight of steps into a semi-circular vault, beautifully

built of travertine blocks and uncemented. It resembles the tomb known as the Deposito del Gran Duca at Chiusi.

On each side of the room are vaulted recesses, in one of which are blocks of stone supposed to have been altars. They are grooved at the upper edge as if to carry off the blood, and their presence has caused the vault to be regarded as a temple. According to Dennis, however, ancient sepulchres frequently included a shrine, where offerings were made to the spirits of the dead.

An inscription of unusual length in Etruscan characters is cut in clear large letters upon the side of the vault to the left of the entrance. From the open ground outside of the farm buildings is a view which will well repay those who make the excursion.

A magnificent panorama of the city of Perugia lies before us, from S. Pietro in the southeast, to S. Francesco-al-Monte and S. Angelo in the northwest.

CHAPTER VII

MONUMENTS IN THE TOWN

The Palazzo Pubblico

THE Palazzo Pubblico is not of one date throughout, but a fair degree of uniformity in style has been maintained in the different parts. The building is mainly of the fourteenth century, when the Guelph party and the wealthy townsmen known as " Raspanti " were in power. It has none of the character of a fortified castle such as we see in the Palazzo Vecchio and the Bargello at Florence; it is designed for purposes of city government only. Its architecture is not interesting as such, nevertheless there is a general air of magnificence symbolical of the thriving commune, ruled by well-to-do citizens.

A building for public purposes was begun

at the end of the thirteenth century, the year 1281 being usually given as the date. In 1300 a number of houses occupying part of the site of the present palace were bought, so that a more honourable place might be built, and in connection with this purchase it is mentioned that quarrels had already arisen about S. Severo, a church which occupied part of the site. In 1333 the foundation of the central part of the present building was laid, and the fine doorway opening on to the Corso is attributed to 1340. The priors had been living in the palace of the Canonica, but in 1346 additions were made to the Palazzo Pubblico, and in 1353 they went to live in it. Dormitories for the priors were added in 1429, and the mass of buildings as we now see it was completed at the southern end, when the part including the Sala del Cambio was begun in 1452.

Entering by the main doorway from the Corso, and mounting the stair, we turn to the left and reach the Sala del Consiglio. Over the door, in the lunette, is a painting of Madonna and Child by Fiorenzo di Lorenzo. This hall is called the Sala del Malconsiglio, for

it was here that it was agreed to set free the prisoners of Hawkwood's English Company, who afterwards defeated the Perugians.

In the Sala d'Udienza there is a portrait of Julius III. (1550–1555) by Adone Doni of Assisi. There is also a list of the twenty-five persons killed on the 20th June, 1859, in the conflict with the papal soldiers.

In the reception room of the Syndic are modern pictures representing Biordo Michelotti (d. 1398), Braccio Fortebraccio (d. 1424), Piccinino (d. 1444), and other illustrious persons connected with Perugia.

On the same level as these rooms, but to the right of the main staircase, is the Hall of the Notaries. It is an immense room, of which the roof is supported by a series of cross arches. On the walls are coast of arms.

Returning to the main staircase and passing to the floor above, there is to the left the picture gallery, and to the right the library belonging to the town.

The principal doorway of the Palazzo Pubblico is a fine work covered with elaborate detail, and dating from about 1340. The general effect is extremely rich, the mould-

DOORWAY OF PALAZZO PUBBLICO

ings, jambs, and lintels are wrought with great care, and the result is picturesque in spite of over-elaboration and want of breadth and boldness in the design.

At the springing of the outer arch on each side are griffins resting on brackets. Below them, and supporting the pilasters at the sides of the door, are lions. Here we have the ensigns of the city and of the Guelph party.

The pilasters resting on the lions are sculptured with figures, to some of which inscriptions are attached. On the left at the top is a young woman dancing, inscribed "Allegricia." Below is a woman with two torches, one lighted — perhaps a figure of Vigilance. The lowest figure is "Humilitas," with a lamp in her hand and a lamb at her feet. On the right, the upper figure, a woman holding a sword, is inscribed as "Magna Veritas." In the middle, a woman with a palm branch and an animal beside her, may be a figure of Peace. The lowest figure has two serpents twined about her.

In the tympanum are three statues. Two are bishops, and the other is a youthful figure in a dress resembling that of the deacon S.

Lorenzo on the fountain in the piazza. Both the bishops are middle-aged, or elderly, and neither of them could therefore (as is sometimes supposed) represent S. Louis the Bishop, who died as a young man. The three figures are probably those of SS. Lorenzo, Costanzo, and Ercolano.

The moulding which encircles the tympanum is enriched with coats of arms and ensigns of Perugia and her allies. There is the griffin of the city, the lily of Florence, the lilies of the French house of Naples, the papal keys, also shields with the legend S. P. Q. R., reminding us that at this time Rienzi established the Holy Roman Republic. On the 7th June, 1347, he sent letters to Perugia and other Italian towns inviting them to send deputies to a national parliament in Rome on the 1st August. On that day Rienzi published a decree declaring the city of Rome to be the head of the world, and at night the deputies were entertained at a great banquet. Next day there was celebrated the festival of the unity of Italy, and flags were presented to the deputies of the towns. The banner of Constantine, with the

white eagle on a red ground, and with the words "Asia, Africa, Europa," was given to Perugia.

The jambs and lintels of the door are covered with small figures, among which will be found representations of Justice, Avarice, etc., but they are not named, and most of them are not of recognized types that permit of identification. In the centre of the lintel, however, it is possible to distinguish the Judgment of Solomon. The king is seated on his throne, commanding the soldier to divide the living child. To the left is the false mother, who approves the decision, and on the right is the true mother, begging that the child may be saved. This, from its position, is intended to be the central idea of the sculpture. According to a mediæval saying, "the world is best disposed when justice is most potent therein," and it was a common idea among the Italian communes to proclaim this truth on their public buildings. In the Palazzo Pubblico at Siena, in the fresco representing "Good Government," Justice guided by Wisdom is the controlling force in the state; and in the Ducal Palace at Venice, one of the great

corner-stones has this same subject of the Judgment of Solomon sculptured upon it.

The fountain of Perugia was built in the piazza to distribute the water which was brought into the town from Monte Pacciano in 1280. It is a monument purely secular in its purpose; it is important as being a fine example of Italian sculpture when that art was in its most critical stage of development; it is interesting as a curious illustration of the ideals of life in a free Italian commune at a time when the people had thrown off external control, and had not yet fallen victims to passion and faction. It is, besides, valuable as a record of the customs, habits, and appearance of all ranks of society at the end of the thirteenth century.

The work was given to Fra Bevignate, a Benedictine, along with a Frate Alberto and a certain Boninsegna, a Venetian architect. It was begun in 1277, and water came into the piazza in 1280. Part of the sculptor's work may have been done later, however, judging from records of payments for work in 1281. The style of the sculpture is equally removed

THE FOUNTAIN

from Romanesque work and from Renaissance art. It has been recognized as belonging to the Pisan school. Niccolo Pisano (1206?–1280?), his son, Giovanni Pisano (1240?–1320), and Arnolfo del Cambio (1240–1315?), are the names generally associated with the sculpture. In time it stands midway between Niccolo's pulpit at Siena (1266) and Giovanni's at St. Andrea Pistoia (about 1300), and it resembles neither. There is a simplicity and reserve in the style and a directness in design which associate it neither with the classical tendencies of the father nor the Gothic tendencies of the son. If we conclude with some authorities that the design of the fountain was made by Niccolo and that the execution is that of the younger men, his pupils, Giovanni and Arnolfo, it may solve some of our difficulties. The work is untrammelled by any close adherence to classical models such as formed the study of Niccolo Pisano; it is equally free from the uncontrolled energy and the artificial straining after effect that we find in some of the sculpture of his son Giovanni. It is full of that new life which was to bear good fruit in the

fourteenth century, and it seems to anticipate the influence of Giotto (1276–1337), as we see it guiding the hand of Andrea Pisano (died after 1349) on the campanile at Florence. Indeed, the sculpture of the fountain has more in common with the masterpieces of the campanile than with the reliefs of the pulpits either at Siena or at Pistoia.

The statues round the upper basin have a certain unity of style bespeaking the influence of definite tradition, but at the same time there is a sufficient individual difference to suggest the work of several hands. The statues of Moses, David, Solomon, St. John the Baptist, and St. Benedict are wanting in distinction and refinement. On the other hand, the figures of Matteo da Corregio, Herman, Divinitas Excelsa, S. Lorenzo the Deacon, and Clericus Proditor Sancti Erculani, are rendered in a style at once broad, simple, and direct, and with a cogency that it would be difficult to exceed.

Sancta Ecclesia, Roma Caput Mundi, and the Saint in Contemplation, probably represent the work of the same or a closely allied hand, having its highest expression in

the Roma, and showing its weakness in the heads of SS. Peter and Paul.

Among the feminine personifications there is a tolerably distinct and uniform type to be noticed in the Victory, The Lady of the Corn Lands, The Lady of the Fish-bearing Lake, and The Girl bearing the Head of Holofernes or St. John the Baptist. Grace and simplicity characterize all these figures, but it is the grace of mediæval and not of classical tradition.

The fountain consists of two lower cisterns and an upper basin. In this latter part of the structure there is a group of four women with arms intertwined, supporting a griffin, the ensign of the city, and a lion, the emblem of the Guelph party.

The metal work is attributed to Rosso, a native Perugian.

The sculpture of the whole monument is designed with the purpose of setting before us, by means of symbols, of personifications, of historical personages and scenes, of Bible stories and fables, a complete philosophy of life and society.

The twenty-four statues on the upper cis-

tern relate to the constitution of society, the bas-reliefs on the lower cistern deal with the development of the individuals of which that society is composed.

To make the notes on these sculptures more easy to follow, a list is prefixed, both of the reliefs and the statues, in the order which they now occupy.

Panels on the Lower Cistern of the Fountain

1. The Fall.
2. The Expulsion.
3. Samson kills the lion.
4. Samson shorn of his locks.
5. Fable of the old lion.
6. Fable of the dog.
7. David preparing the sling.
8. Goliath lies dead.
9. Romulus.
10. Remus.
11. Romulus and Remus nourished by the wolf.
12. Mother of Romulus and Remus.
13. Fable of the wolf and the crane.
14. Fable of the wolf and the lamb.

15. January. Man warming himself at the fire.

16. Woman with domestic utensils.

17. February. Man fishing.

18. Man carrying fish in a basket.

19. March. Man taking thorns out of his feet.

20. Man pruning vines.

21. April. Young man with a branch and a flower in his hand.

22. A young woman, with her hair dressed in coils, holding a basket of flowers.

23. May. A young rider with a bunch of flowers.

24. Lady on horseback with a hawk on her wrist.

25. June. Man cutting corn.

26. Man binding sheaves.

27. July. Man threshing with a flail.

28. Winnowing grain.

29. August. Man gathers figs.

30. Young girl with a basket of fruit.

31. September. Man treading grapes.

32. Man carries grapes to be crushed.

33. October. Man pouring wine into a barrel.

34. Man making a barrel.
35. November. Man ploughing with oxen.
36. Young man sowing corn.
37. December. Man cutting the carcase of a pig.
38. Man carrying an animal on his shoulder.

39. The Lion, the symbol of the Guelph party.
40. The Griffin, the symbol of Perugia.

41. Grammar.
42. Dialectic.
43. Rhetoric.
44. Arithmetic.
45. Geometry.
46. Music.
47. Astronomy.
48. Philosophy.

49. Eagle.
50. Eagle.

Statues on the Upper Cistern

1. Heulixtus, the mythical founder of Perugia.

2. David, King of Israel.

3. Moses with the rod and the table of the law.

4. Matteo da Corregio, Podestà of Perugia in 1278.

5. Melchisedek.

6. The Archangel Michael.

7. King Solomon.

8. Herman of Sassoferrato, Captain of the People in Perugia in 1278.

9. Victoria Magna. Victory.

10. St. Peter.

11. Ecclesia Romana. The Church.

12. Roma Caput Mundi — Rome the head of the world.

13. Divinitas Excelsa — the divine idea represented in the priesthood.

14. St. Paul.

15. Clericus beati Laurentii. A saint in contemplation of blessedness in heaven.

16. Sanctus Laurentius bonum opus operatus est — S. Lorenzo, the doer of good deeds.

17. Domina Clusii ferens granum Perusie — The lady of the corn lands of Chiusi bearing grain for Perugia.

18. Augusta Perusia est fertilis de omnibus his — Perugia rich in all things.

19. Domina laci ferens pisces Perusie — The lady of the lake bearing fish for Perugia.

20. S. Ercolano.

21. Clericus proditor sancti Erculani — The priest, betrayer of S. Ercolano.

22. Sanctus Benedictus habens spiritum profetie — St. Benedict, having the spirit of prophecy.

23. Puella ferens — Judith or Salome.

24. St. John the Baptist.

We now turn to the attempt to give some explanation of the intention of the sculpture.

Man was created in the image and likeness of God. After the Fall his supreme desire was to escape from the bondage of the finite and return to the infinite, to the source from which he was conscious of having sprung. The organization of the life of society and of the individual must be directed to this end.

It was believed that, as the whole constitution of the individual, physical, moral, and mental, was the gift of the Infinite, and partook in some degree of the nature of the

Giver, the way of right living must lie in the utmost possible development of all aptitudes, and society must be so constituted that the whole capacity of each of its individual members should be fully actualized. The supreme realization of the individual consists in the perception of truth — not the truth as it is concerned with relations of the phenomena of the visible world, but the truth as it is perceived in the general principles lying beyond, which form the animating and eternal element in the transitory conditions of nature. It was therefore by this process of speculation, by the search after general principles, that man was to reach his goal. The condition of society in which speculative energy could be best developed was in the quiet and tranquillity of peace. Hence, as Dante says, "there sounded to the shepherds from on high, not riches, not pleasures, not honours, nor length of life, nor health, nor strength, nor beauty — but peace."

Speculation as the supreme function of man is dependent on a nature duly harmonized in its parts; there must be a sound

body, a rightly directed will, and a fully trained intellect, all at peace with one another and working for a common end — peace in the individual is just as necessary as it is in society.

The purpose of the sculpture on the lower cistern of the fountain is to show how the individual may attain the truly balanced life necessary for the speculative habit; and the upper cistern explains the constitution of society which most fully enables the individual to actualize his capacities. The summing-up of the idea of the whole is found in the figure of Philosophy, by which man reaches out to the divine and the infinite.

We begin with the panels on the lower cistern, on which are developed the life of the individual: —

In panels 1 and 2 the Temptation and Fall strike the note of the whole series. Discord has entered into the world. Man is no longer in harmony with the will of God, nor is his own nature in harmony with itself. The will does not perceive clearly what is the true good, the body asserts itself against

the will and the reason, while the reason suffers alike from an ill-governed body and a wrongly directed will. Vice and ignorance take the place of virtue and knowledge.

The designer of the panels sets himself to show how the will, the body, and the reason are to recover their proper functions.

Panels 3–14 deal with the moral and religious nature; they suggest how the will of man is to be brought into true harmony, so that it may desire the supreme good and impel the whole being towards it.

Panels 15–39 deal with the re-establishment of order and harmony, in the physical relations of man.

Panels 42–48 explain the conditions of intellectual harmony, and how the reason is perfected by the search after truth.

In panel 49, Philosophy is a synthesis of the whole conception.

Starting with the reliefs on the lower cistern at the northwestern side of the fountain, and opposite the shops under the loggia: —

1 represents the Temptation and Fall. Eve presents the apple to Adam, and im-

mediately behind her is the tree with the serpent twined round the stem. The design is extremely simple; the heads are disproportionately large, as often happens in works of the Pisan school.

2 is the Expulsion from Paradise. Adam and Eve have covered themselves with leaves. The hand of God in the left corner signifies the command that they shall leave the garden. The simple method by which the power of God is symbolized is striking.

3 and 4 depict the story of Samson. In No. 3 Samson appears in his strength, tearing open the lion's mouth. His hair floats on his shoulders, the symbol of his moral vigour. The expression of physical power is effectively rendered.

4. Samson lies with his head in the lap of Delilah. She has cut off his hair, and he has lost his physical strength as well as his moral vigour. The lines of the composition indicate the point admirably.

5 is the fable of the old lion, who, having lost his strength, is attacked by all those whom he has previously injured. The lion lies under a tree and the inscription runs —

" Si vis ut timeat leo." The moral attached is that those who have meted out injuries in the days of their strength, will themselves receive injury in the days of their weakness.

6 is the fable of the old dog, with the inscription " Verbera Catulum."

The story of David and Goliath is shown in 7 and 8. The power of the Spirit working in David, is contrasted with the weakness of Samson.

7. The youthful David prepares the sling. There is a notable contrast between the simple shepherd and the mail-clad warrior, suggestive of the true source of power.

8. Goliath, the giant, clothed in armour, is slain. This is a remarkable design; the effect of death is most competently gained, and the disposition of the figure is skilful.

The panels 9, 10, 11, 12 relate to the foundation of the city of Rome. The lesson we gather is that no man can stand alone, no man is self-sufficient. The individual can only be properly developed in a well-ordered social state, and Rome was the divinely appointed agent for temporal rule.

9 and 10 represent the twin mythical

founders of Rome, each seated and holding vultures in their hands, in reference to the augury drawn from the flight of these birds which decided the site and name of the city.

11 shows the miraculous preservation of the twins nourished by a wolf. The tree at the back of the animal is the *Ficus ru minalis* the sacred fig which caught the cradle of the future founders as it floated down the river. This is a most picturesque panel.

12. The mother of the twins holds an object which has been explained as a sieve, to indicate that she was a Vestal virgin and as a sign of chastity.

13 is the fable of the crane who draws a bone from the throat of a wolf. When the reward, which has been offered, is claimed, the wolf reminds the crane that escape from his jaws is reward enough. The application was that the rich, who live by the labour of the poor, are like the wolf. They receive many benefits from the poor, and return evil for good.

In 14 the wolf accuses the lamb of fouling the stream as an excuse for seizing and devouring her. The moral drawn is that

those who act with violence and cruelty add to their sin by calumniating those whom they have injured.

The use of parables, or "exempla," as they were called, was common in mediæval preaching, and especially so after the rise of the mendicant orders. In sermons addressed to the unlearned, fables and stories were used as illustrations to fix the attention of the audience. Collections of these "exempla" were made for the use of preachers, and in many well-known cases a recognized moral was attached. The drift of the "exempla" on the fountain is a warning against the vices of pride, oppression, and cruelty exercised by the strong against the weak, and by the rich against the poor.

From the Old Testament examples we see how Samson is lost through moral weakness, how David conquers in the power of the Spirit, and how Goliath falls a victim to pride.

The panels 15 to 38 deal with order in the material creation. They represent the labours and pleasures of man, as they correspond to the seasons of the year. Labour was alike a punishment and a blessing. On

these panels it is the means of maintaining life, of supplying the wants of the body, and of affording scope for the pleasures of social existence. The subtle harmony between the forces of nature and the life of man is suggested in the parallel course of the heavens, of the seasons, and the labours necessary to bring to fruition the powers of the earth. Twenty-four panels are occupied with the labours and pleasures associated with the course of the sun through the heavens and the consequent change of season. Each month has two panels assigned to it with some appropriate illustration of human energy. In one of these panels there is or has been the sign of the zodiac, to mark the relation between the sun, the season, and the labour.

After the fall, man became subject to the conditions of time and change — his life was a passage from the infirmities of childhood to those of old age. The earth likewise was cursed for his sake, and it was only by labour that nature could be made to yield her increase. The food which man won by the sweat of his brow tempered the infirmities

of the body, daily bread and daily work became equally necessary.

The material conditions of fallen human nature were thus necessarily expressed in terms of the changes wrought by time, and of the labour by which the earth is made to yield her fruits. The passing of time was evident on every hand, the new life of spring was followed by the growth of summer, the fruition of autumn, and the death of winter. The passage of the sun through the heavens summed up these ideas of change just as the life-giving power of his rays became the symbol for the idea of life. The sun in the heavens was the type of the Sun of Righteousness, and the course of the sun marked by the signs of the zodiac became a figure of the life of Christ upon earth. As the passage of the sun through the natural zodiac gave life to material things, so the passage of Christ through the spiritual zodiac gave moral and spiritual life to mankind.

The analogies between physical and spiritual conditions were widely developed. The rising up of the new life of spring from the death of the old life in winter was regarded

as a type of the resurrection; the passage of the seasons illustrated the ages of man. The sowing of seed, the harvesting of the crop, and the threshing of grain were imagined as the planting of the Word of God in the heart, the coming to judgment, and the dividing of the good from the evil.

There was an analogy between labour and the sacraments of the Church, for as labour, in conjunction with the sun, produced the food necessary for man's physical infirmities, so the sacraments, as the outward and visible signs of the life-giving power of the Sun of Righteousness, brought spiritual health and strength to the sinner. Labour does for the physical man what the sacraments do for the spiritual man. By labour the infirmities of the body are overcome, by the sacraments the infirmities of the soul are conquered.

The connection between the sun and the labour of man naturally led to the representation of work in connection with the course of the seasons. Labour was therefore expressed by the various occupations and interests throughout the months of the year,

ARCH OVER THE VIA APPIA

as they were regulated by the path of the sun through the heavens. Thus the labours of the months became an expression of divine beneficence by which man can overcome the physical effects of the fall. They may be described as the sacrament of labour.

It is in relation to such ideas as these that we find ploughing, sowing, reaping, and gathering into barns, taking their place in the popular expression of mediæval religion, in so far as they express the relation between the divine will and the physical infirmities of man's fallen nature. We find, therefore, such subjects as the labours of the months sculptured at Lucca, at Pisa, on S. Marco in Venice, and on many of the French cathedrals and other churches throughout Western Europe.

The panels of April and May generally differ from the rest, inasmuch as they illustrate the pleasures of life rather than the labours. It is usual to find them figured by young men or maidens riding gaily, and holding flowers in their hands, or with a wreath of flowers, and sometimes one of the joyous figures has a hawk on the wrist.

This is an expression of the sympathy between the fresh life of the season and the joys of youth, the earthly flowers they bear being the figure of the spiritual flowers forming the heavenly crown that rewards the life led in harmony with the order of creation.

December and January also stand apart from the series of labours. These months are nearly always illustrated by pleasures connected with eating and drinking, in fulfilment of such promises as that of Psalm cxxviii. 2, where it is said that those who fear the Lord shall eat the labour of their hands. The passage, Isaiah xxi. 5, "Prepare the table, watch in the watch-tower, eat, drink," was allegorized as referring to those who receive spiritual strength from the sacraments of the Church. It is probable that an idea such as this lay dimly behind the habit, that has connected some Christian anniversaries with festive pleasures.

The following is a descriptive list of the panels, 15 to 38, which we have been considering: —

15. Aquarius. The sign usually placed in the right hand corner has disappeared. A

man warmly clothed sits before a fire, with a drinking vessel and a plate of food.

16. Januarius. An old woman with a jug and some other vessel.

17. Pisces. The sign of the two fishes in the corner. A man fishing in the costume of a fisherman, as we see him to-day, on the Lake of Trasimeno.

18. Februarius. A man carrying a basket, perhaps selling fish.

19. Socius (so called, it is said, because this sign, Aries, accompanies the sun closely). A man takes the thorns from his feet — a figure significant of the season when one begins to walk barefoot.

20. Martius. A man prunes a vine which is trained upon a tree in the fashion still common in Italy.

21. Taurus. A young man holding a branch and flowers.

22. Aprilus. A young woman with a basket of flowers.

23 and 24. Gemini and Maius. These two panels form a pretty picture of a hawking party. A young man, crowned with flowers and holding a spray of roses, follows a lady

on horseback, with a hawk on her wrist. The horse on which the lady rides shows that the artist had much less knowledge of animal form than is usual in this work.

25. Socius (Cancer — so called for the same reason as Aries). A man cuts corn.

26. Junius. A man binds sheaves.

27. Leo (the sign has almost disappeared). A man threshing with a flail. The sculptor shows complete control over the human figure in action. The effect of motion and effort is gained with simplicity and certainty.

28. Julius. A man winnows. The grain falls in a shower from his tool.

29. Socius (Virgo). A bareheaded man, lightly clothed, gathers figs in a basket.

30. Augustus. A young girl sits under a tree with a basket of fruit. This is a graceful and natural figure. — The two panels 29 and 30 make a beautiful picture of rural life.

31. Libra. A man treads grapes in a vat; he has a staff in one hand.

32. September. A man brings grapes to the press on his shoulders. He wears a hood and a loose tunic. The pose of a figure carrying weight has been accurately observed, and

the sense of movement is competently rendered.

33. Scorpius. A man pours wine into a cask.

34. October. A man dressed in a long, loose tunic makes a cask. This is a noteworthy piece of naturalism.

35. Sagittarius. A man ploughing with two oxen. The difficulty of fitting the subject into the space has not been overcome. The treatment of the cattle is ineffective and trifling.

36. November. A man sowing; he carries the seed in his apron. This is a fine piece of sculpture. The gracious air of the youth and the sense of effortless movement are alike attractive.

37. Capricornus. A man cutting up the carcase of a pig.

38. December. A man carries an animal, probably a pig, upon his shoulders. He is greeted by his dog.

The panels 39 and 40 have respectively a lion and a griffin, the one the symbol of the Guelph party, the other that of the city of Perugia.

The last division of the panels on the lower basin (41–48) is concerned with the seven liberal arts and with philosophy.

The first three figures (41, 42, 43) are those of Grammar, Dialectic, and Rhetoric, making up the mediæval trivium by which man is taught the art of reasoning.

Grammar opens the gate of knowledge; her function is to preserve purity of language. By means of grammar change in the habit of speech is regulated and restrained, so that man does not lose touch with the experience of past times on account of the strangeness and diversity of tongue. Grammar also teaches the art of discussing rightly and with due regard to precision and aptness of expression.

Dialectic is the art of discussing truly; it teaches the rules of right reasoning, and it formed the most important element of mediæval education.

Rhetoric, the third of the three ways, teaches the art of discussing fitly, so that men may be persuaded according to the will of the speaker.

To these succeed the four figures represent-

ing the mediæval quadrivium — Arithmetic, Geometry, Music, and Astronomy. They are the arts of the physicist, and they deal with the phenomena of the visible world. The universe was conceived of as being disposed according to number, weight, and measure, hence the importance of mathematics, which includes the four arts.

The preliminaries of mathematical science are taught in arithmetic. By geometry man is led to perceive the continuous existence and the immutable essence which underlie phenomena. Music, having for its principle unison and proportion, teaches of the divine harmony, the bond common to all creation. Astronomy, in its higher development, leads the soul up to first principles and nearer to the creative power. These seven arts or sciences give to the mind a training which fits it for the highest function of all, that of speculating on general principles, by which man learns to make himself eternal.

The seven sciences are the handmaids of Philosophy, and Philosophy is the "loving use of wisdom, and that loving wisdom is most in God, for in Him is highest wisdom,

highest love, and highest power" (*Convito*, ii., xii. 94–98).

Philosophy is therefore the last term of the actualization of human capacity, and by it man approaches nearly to the infinite.

Considering the panels in detail, the three first (41,4 2, and 43) constitute the trivium in the mediæval scheme of education.

41 is Grammar. The teacher lays her hand upon the child's shoulder. This is a pleasant panel and effective in its simplicity.

In 42, Dialectic wears a doctor's hood and robes, and holds a scorpion. The divided tail of this animal signified the terms of the syllogism.

43 is Rhetoric. The pupil stands in front with folded arms, as though reciting. The figure of the scholar is noteworthy.

The next four panels constitute the mediæval quadrivium.

44. Arithmetic. The scholar stands before the teacher counting. This is a charming relief.

45. Geometry is represented as a woman with a pair of compasses bending over a

desk. This is one of the most graceful and effective figures in the whole series.

46. Music plays on a row of bells with a hammer.

47. Astronomy. The teacher directs the pupil's head so as to look up at the stars.

48. Philosophy is crowned as a queen and seated on a throne. Her grand air is worthy of the position that Philosophy takes in the scheme of the fountain.

Surveying these sculptures as a whole we see that there are three main divisions dealing (1) with religion and morals, (2) with the material, and (3) with the intellectual needs of man. The religious and moral teaching is enforced in the subjects on the panels from the Temptation to the foundation of the social state of which Rome was the type. The relationship of man to the other forces of creation is exemplified in the Series of the Labours of the Months; and the reasoning faculty by which ignorance is overcome is dealt with in the Series of the Seven Liberal Arts and Philosophy.

Religion and morals overcoming vice by a rightly directed will, intellectual capacity

enlightening the darkness of ignorance, and the energy with which the forces of nature are developed, furnish the means of perfecting human nature. The evils that have overtaken the human race, and the sterility with which the earth has been cursed as the result of the fall, are healed by the sacrament of love, of learning, and of labour.

The panels 49 and 50 bring us back to the starting-point. The figures of the eagle (the ensign of Pisa) were probably placed here by the sculptors in honour of their own town.

Turning to the twenty-four statues round the upper cistern we find that no importance can be attached to their relative position. The fountain has been restored, and it is evident from the inscription round the base, which does not run properly, that the existing order is not the one originally intended.

The sculpture on the upper cistern deals with society as a whole, and as it has existed under the old and the new dispensations. Ancient society was based on the priest, the lawgiver, and the king, typified here by Melchisedek, Moses, David, and Solomon.

The link between the old and the new is found in St. John the Baptist. Through him we pass to society under the Christian dispensation resting on the Church and the empire — as the divinely appointed agents of the will of God. To the Church has been committed the spiritual, and to the empire the temporal destinies of society. These are represented by "Ecclesia Romana" and "Roma." The spiritual forces which control society through the Church are set forth under the figures of SS. Peter and Paul, "Clericus Excelsa," and St. Benedict, while the special needs of Perugia are under the protection of SS. Lorenzo and Ercolano.

The temporal wants of society are under the general direction of Rome as representing imperial power, but the detail of government is committed to the city of Perugia — her origin and her rule being explained in the figures of Heulixtus, the Podestà, and the Captain of the People.

We begin with the sculpture illustrating society under the old dispensation — the examples are over the relief of the Temptation and Fall on the lower cistern.

Nos. 2, 3, 5 and 7 represent typical guides of ancient civilization.

2. David, the king, is playing a harp. This figure and some others near it are much spoilt by the falling water.

3 depicts Moses, the lawgiver, with the tables of the law and the rod of authority. The type here is more commonplace than in the case of King David.

5. Melchisedek typifies the spiritual guide, the type of the priesthood. This figure is a restoration.

7. Solomon represents the wisdom of the temporal ruler, but the figure is undignified.

The bond between the ancient society and the modern is found in the statue of St. John the Baptist (24) — an unsatisfactory and weak piece of work.

We now turn to the constitution of modern society under the new dispensation. The mediæval idea of the Church and the Empire was in theory a very wide one. The emperor was not merely the temporal administrator, nor was the Pope merely the ecclesiastical ruler formally regulating dogma and discipline.

AN OLD STREET

The emperor was concerned with temporal felicity. This is to be gained by the realization of human capacity, which becomes possible through the teachings of philosophy. When man acts in accordance with these instructions, which he is enabled to do by the light of the moral and intellectual virtues, then he enjoys terrestrial happiness. It is for the emperor so to guide the world that this end may be reached.

The Pope is concerned with the felicity of eternal life. This is to be gained by the teachings of the Holy Spirit, which in the light of the theological virtues — faith, hope, and charity — makes clear to man the revelation set forth by the prophets, the sacred writers, and the Son of God.

It is the duty of the emperor and the Pope so to regulate the empire and the Church that man may pass from the joys of the earthly paradise to those of the celestial paradise. Having exercised all the duties of the active life, and enjoyed a foretaste of the eternal in the life of speculation, man at last reaches his goal, the vision of the infinite and community with God.

The following is a list of the sculptures which set forth the ideas we have been considering. The series begins with the government of the town of Perugia: —

1. Heulixtus, an Etruscan king, who was supposed to have founded the city. The sculpture is meagre and wanting in dignity.

Nos. 4 and 8 represent what we may call the judicial and executive heads of the city state.

4. Matteo da Corregio, Podestà of Perugia at the time the fountain was being built (1278). The figure, in a citizen's robe and cap, gains some distinction from its simplicity.

8. Herman of Sassoferrato, Captain of the People in 1278. He is dressed as a citizen; he wears a plain cap, and carries a short sword and gloves. This is the figure of a strong, capable man, suggestive of the citizen soldier rather than the knight errant. Its simple breadth of style gives dignity and character to the work.

9. Victoria Magna recalls the success in arms of the citizens of Perugia. This figure is imperfect; the symbols have been damaged.

10, 11, 12, 13, and 14 relate to the two great powers — the Church and the empire, both having their seat in Rome. The Church (11) is represented by a young woman bearing a church — " Ecclesia Romana." The empire (12) is figured as a crowned queen seated on a throne, peaceful and victorious, holding a palm-branch — " Roma Caput Mundi." The figure of the Church is one of the most beautiful on the fountain. That of " Roma," though grievously damaged, is a marvel of strength and dignity. The Church is further represented by (10) St. Peter, (14) St. Paul, and (13) " Divinitas Excelsa." There is a certain dignity in the figures of the two Apostles, but the sculpture of their heads is entirely unworthy. " Divinitas Excelsa " is one of the finest in the whole series; it would be hard to overrate its charming simplicity.

S. Lorenzo, the patron saint of Perugia, in whose name the Duomo is dedicated, appears in a twofold relation in 15 and 16.

In 15 is the heavenly citizen, but this figure is so unfortunately damaged that the entire effect is lost.

S. Lorenzo (16) has the inscription, "Sanctus Laurentius bonum opus operatus est." He wears the deacon's dress; he is the worker of good works in the Church militant. This sculpture is a model of strength, simplicity, and directness.

The three next figures are personifications of the city state and its dependencies.

17. Domina Clusii ferens granum Perusie — The lady of the corn lands between Chiana and the Lake of Trasimeno. This is a gracefully draped figure. The face is of the same type as "Victoria Magna" and other of the female personifications.

18. Augusta Perusia, fertile in all things. A beautiful matron holding a horn of plenty filled with fruits.

19. Domina laci ferens pisces Perusie — The lady of Lake Trasimeno yielding fish for food. This figure is not so charming as the lady of the corn lands.

20. S. Ercolano, the bishop and defender of the city against King Totila. He is shown here as a well-proportioned and dignified figure, with a vigorous personality.

21. The unfortunate cleric through whom

the town was delivered into the hands of Totila. This figure has the same character of severe simplicity as those of "Divinatas Excelsa" and S. Lorenzo the Deacon.

22. St. Benedict gives the rule of the order to his disciple S. Maurus. The figure of an angel at the ear of the monk signifies the divine inspiration granted to St. Benedict. The drapery of the group is remarkably fine; the kneeling disciple is also a striking study; but St. Benedict himself is unrefined, and wanting in elevation of character.

23. A girl holding the head of a man, with the inscription, "Puella ferens." This girl has been supposed to be Salome, with the head of St. John the Baptist; or Judith, as the saviour of her people from the rule of discord, with the head of Holofernes. The figure is finely draped. The head she bears is of the same unworthy type as those of SS. Peter and Paul.

The statue (No. 6) of the Archangel Michael has not been mentioned. It is the work of a modern sculptor.

Most of the ideas which underlie the design of the fountain are to be found in two

treatises by Dante, *De Monarchia* and *Il Convito* — written some twenty or thirty years after it was made. Any dependence of one upon the other is entirely out of the question; the recurrence simply shows that both the designer of the fountain and Dante assumed the current speculation of the time.

CHAPTER VIII

THE HALL OF THE CAMBIO

THE hall of the Cambio and the chapel attached to it belong to the guild of the money-changers and bankers. The hall was used for the general purposes of the body, and specially for the trying of causes arising among its members; hence the name given to it — the Udienza. The chapel was used for celebrating the religious festivals which concerned the guild.

The guilds or colleges of the various trades and arts formed a most important item in the life of the Middle Ages. They were founded on ancient Roman custom, and they formed rallying-points for Latin civilization in its contest with the barbarian invaders of Italy. Citizens and traders could only defend themselves against the descendants of Lombard and Frankish landowners by combina-

tion, and this took the form of guilds or arts. These became political, and where they were rich, as in Florence, they were the virtual rulers of the commonwealth. The full rights of citizenship could only be exercised through membership in one of them, and it was common for nobles to register themselves as members of one or other of the arts so that they might gain political influence; indeed, so completely were ancient forms perverted, that in 1674 the colleges of the mercanzia (or merchants) and the Cambio only enrolled members of the noble class.

The " art " of the Cambio is mentioned in 1259, when its consuls took part as witnesses to a contract for the establishment of a new mint. The first existing statutes of the college are dated in 1377.

The guild of the money-changers was one of the most important in the town; its members were officially concerned in such public functions as the oversight of the building of the Duomo and in the victualling of the city.

In 1428 Pope Martin V. was asked to grant leave for the building of a new hall. His permission was necessary, as the proposed

site was occupied by the Church of S. Giovanni del Mercato. It was not, however, until 1441 that matters were arranged, and the building was not actually begun till 1452.

Perugino began painting in the hall in 1499, and he is supposed to have finished in 1500, though the receipt for payment was not given until 1507. The paintings in the chapel are generally assigned to the years 1515–1519.

The design of the frescoes in the Sala del Cambio has been attributed to the humanist, Francesco Maturanzio, who was invited to Perugia in 1497. He taught in the town, and acted as secretary to the Priors up to the time of his death in 1518. Among the books left by him to the city was one containing the inscriptions which appear on the walls, entitled, *In Audentia Cambia Perusiæ;* the same book included the " offices " of Cicero ornamented with fourteenth-century miniatures. The fourth of these pictures showed the four cardinal virtues which are the four fountains of " Honestum," and they were illustrated by men famous for the practice of each particular virtue. Prudence

is associated with Fabius Maximus; justice, with a Roman emperor and a French king; fortitude, with Hannibal and Mutius Scævola holding his hand in the flames; while temperance has Fabius Maximus and Plato.

In the hall of the Cambio the arrangement is not identical, but it follows the same train of thought. Another example of a similar kind is found in one of the rooms in the Palazzo Pubblico at Siena, where a like connection between the moral virtues and ancient heroes is illustrated.

The frescoes of the Sala del Cambio are interesting not only as being important works of Perugino and his scholars, but as embodying the ideas of the time on some of the most subtle and mysterious relations of humanity. They are not in any way peculiar in this respect, for art, from the time of the Catacombs, had been the medium of expression used by thinkers to make their conclusions popularly known. Such schemes of religious and philosophical thought were painted or carved not only in churches; they were common on secular monuments, as, for instance, on the fourteenth-century capi-

PERUGINO. — DETAIL OF CEILING IN HALL OF THE CAMBIO

tals of the Ducal Palace at Venice and in the sixteenth-century frescoes painted by Raphael in the halls of the palace at the Vatican.

The hall is entered from the main street. It is badly lighted, so that a sunny forenoon should be chosen for a visit.

As we enter, two pictures face us[1] (1) The Nativity; (2) The Transfiguration. They strike the keynote of the whole design. The problem to be solved was how the finite and transitory nature of man can be transformed into the infinite and perfect — how humanity can become again united to God.

The answer given was that Christ, by sharing in mortality, enables man to share in divinity. This was the teaching of the mystery of the Nativity, in which the finite is included in the infinite. The mystery of the Transfiguration completes the idea; it suggests that as Christ in His human condition reassumed the divine, so man, in virtue of the mystery of the Incarnation, has the same goal.

The object of the paintings on the two

[1] See Plan I., p. 145.

side walls and the roof is to show how all the capacities of man and the history of humanity prepare the way for the manifestation of the infinite and for the ultimate perfection of the race. On the right wall God reveals His will directly to the chosen people through the prophets and sibyls. On the left wall there is an epitome of the ancient life of Greece and Rome, showing how pagan civilization became by the light of the cardinal virtues an instrument of the divine will. On the roof the figures of the seven gods and goddesses direct us to the perfection of the rational powers of the soul. If we regard the revelation from the Father Eternal to the chosen people as developing the love of God in mankind, and the moral virtues of pagan life as the source of man's love of his neighbour, we have these united with a cultivation of the intellectual faculties; so that in the full exercise of the whole range of the powers of the soul man may become fitted to receive the manifestation of the infinite, and be prepared once more to enter into communion with the divine.

We begin the examination of the pictures

PERUGINO. — DETAIL OF "PRUDENCE" FRESCO

on the side walls with those on the left hand: —

Prudence (3) has a beautiful four-sided mirror and a serpent twined round the handle. The inscription is: —

"Quid generi humano praestas, dea, dic age. Praesto
Ne facias quae mox facta dolere queas.
Scrutari verum doceo, causasque latentes,
Et per me poterit nil nisi rite geri."

"'Say, oh goddess! what hast thou to offer to the human race,
That thou shalt do naught for which thou oughtest to grieve as soon as done?'
'I teach how to search out the Truth and hidden Right,
And through me nothing can be done except fitly.'"

Below Prudence stand three figures: —

(5) Fabius Maximus, the general, who by his prudence foiled the Carthaginians, subsequent to their victory at Lake Trasimeno in the Second Punic War; (6) Socrates, the philosopher, who laid the foundation for the theory of civil and moral virtue, the father of Greek wisdom, the perfection of prudence in its widest aspect, and (7) Numa Pompilius, the legendary founder of the institutions of the Roman state.

Next to Prudence sits (4) Justice, with the attributes of the sword and scales. Her inscription is

> " Si tribus his cunctos similes pia numina gignant,
> Nil toto sceleris, nil sit in orbe mali.
> Me culta, augentur populi belloque togaque :
> Et sine me, fuerant quae modo magna ruunt."

" If the benignant gods were to bring forth all men like unto these,
In the whole world there would be naught of guilt nor of evil.
When I am observed nations wax great, both in war and in peace,
And without me that which has been mighty falls into ruin."

Below Justice stand the figures of:

(8) Furius Camillus, the conqueror of Veii, and five times Dictator. A schoolmaster of Falerii having offered to betray the town to Camillus was sent back in chains, and his fellow-citizens, in admiration of the justice of the Roman, surrendered to him.

(9) Pittacus, ruled Mytilene for ten years, and when order was restored and established by his good government, he voluntarily resigned.

(10) Trajan, who heard the prayer of the widow. A falcon belonging to the son of the

PERUGINO. — DETAIL OF "FORTITUDE" FRESCO

emperor killed a fowl belonging to the widow; her son strangled the falcon and was killed by the prince. At the prayer of the widow Trajan heard her cause, and ordained that the prince, his son, should die or become as a son to the widow.

The next virtue is Fortitude (11). She has a shield and mace. The inscription is

> "Cedere cuncta meis pulsa et disjecta lacertis
> Magna satis fuerint tres documenta viri.
> Nil ego pro patria timeo, charisque propinquis;
> Quaeque alios terret, mors mihi grata venit."

"Three men are mighty proofs enough, that all things yield, driven back, and cast down by my arms. I fear nothing for fatherland, nor for dear kindred, and Death that frightens others to me is welcome."

Under Fortitude stand: —

(13) L. Sicinius Dentatus, a Roman who is said to have fought 120 battles, and to have had the scars of forty-five wounds on the front of his body; (14) Leonidas, the King of Sparta, who defended the pass of Thermopylæ against the Persians; (15) Horatius Cocles, the defender of Rome against the Etruscan army under Porsenna.

By his defence of the bridge across the Tiber, time was gained to destroy it, and so the city was saved.

The last of the virtues is Temperance (12). She mixes water with wine. The inscription is —

"Die, dea, quae tibi vis? Mores rego pectoris aestus
Tempero; et his alios, cum volo, reddo pares.
Me sequere, et qua te superes ratione docebo.
Quid te quod valeas vincere majus erit?"

"'Tell me, Goddess, what would you have?' 'I govern character. I temper the passions of the heart. And when I will I make others like unto these. Follow me and I will teach thee in what fashion thou canst overcome thyself. What can be greater than to have power thyself to conquer.'"

Under Temperance stand: —

(16) Publius Scipio, the conqueror of Spain and Carthage, who refused the office of Consul and Dictator for life which the people offered him; (17) Pericles, the Athenian statesman, who died without having had any personal gain from the state, and (18) Cincinnatus, who was taken from the plough, and appointed Dictator, and after his term of office laid it down of his own accord.

These philosophers and heroes of ancient Greece and Rome ranged under the moral virtues, make for us a magnificent synthesis of pagan life, justifying the saying of Dante that "it must be evident, when we recall the lives of these and other divine citizens, that they could not have wrought so many wonderful deeds had not some light of the divine goodness been added to their own goodness of nature."

The light of the divine goodness is, according to the design of these pictures, that of the moral virtues, and out of this grew the Roman Empire, founded not on force, but on divine reason. The great men of classical life were instruments wherein many a time the arm of God was seen to be present. This was made most clear when the earth was prepared for the birth of Christ by the universal peace which reigned in the world as the result of the power of the Roman emperor. Christ chose to be born at a time when the ship of human fellowship was speeding to the due port.

Thus the great men of pagan times, on whose goodness was founded the Roman

Empire, were preparing the world for the coming of Christ, though they lived only in the twilight of the moral virtues.

Turning now to the wall on the right-hand side of the hall, the lunette in the bay farthest from the door (19) has a representation of the Father Eternal, holding the globe of the universe in his hand, and attended by angels. Below, in the position corresponding to the heroes of Greece and Rome, are six law-givers, prophets, and kings of the Hebrews, and six sibyls — women who were supposed to have prophetic powers, and to have foreseen the coming of the Messiah. Beginning at the end farthest from the door they stand in the following order: —

(20) Isaiah.
(21) Moses.
(22) Daniel.
(23) David.
(24) Jeremiah.
(25) Solomon.
(26) Erythrean Sibyl.
(27) Persican "
(28) Cumæan Sibyl.
(29) Libycan "
(30) Tiburtian "
(31) Delphican "

To these have been granted a direct inspiration and an insight more clear than

PERUGINO. — FIGURE OF CATO

that of the pagans into the divine purpose. As the empire of Rome prepared the way politically, so these prophets and seers made ready the souls of men to receive the message of the new dispensation.

Thus both the ancient civilization of Greece and Rome and the nation of the Jews were divinely appointed forerunners of the Messiah.

The connecting link between the classical heroes and the Hebrew prophets is found in Cato, whose figure is painted beside the entrance door (not shown in the plan). He is to be regarded as the greatest of pagans, the one who by the force of his moral nature approached most nearly to the light of the gospel dispensation. According to Dante, Cato, although enjoying only the light of the cardinal virtues (*Purg.*, i. 37) is the guardian of the island of Purgatory; he receives the souls of the blessed and sets them on their way towards the circles of the mountain where they are cleansed from sin. He forms an exception to the rule that only those who have lived by faith can pass beyond the courts where Dante finds the rest of the virtuous heathen.

The inscription at his feet is as follows: —

" Quisquis vel celebri facturus verba corona
Surgis, vel populo reddere jura paras,
Privatos pone affectus: cui pectora versant
Aut amor aut odium, recta tenere nequit."

" Whosoever risest to utter words possessing the illustrious crown,
Or goest about to render justice to the people,
Put away all private affections: For he whose heart is swayed
Either by love or hate, may not stand for the right."

The painting on the roof is decorative in character. Seven gods and goddesses appear among scrolls and ornamental designs of unusual delicacy and verve. They are attributed to Perugino's pupils working from the master's designs.

Over the pictures of the Nativity and the Transfiguration is Jupiter (41), Sagittarius and Pisces being on the wheels of his chariot. Over Fortitude and Temperance is Mars (40), with Aries and Cancer. Over Prudence and Justice is Mercury (37), with Gemini and Virgo. Over the prophets and sibyls is Saturn (41), with Capricorn and Aquarius. Over the judgment-bench is Venus (38),

with Taurus and Libra. Over the entrance is Luna (36), with Cancer. Over the centre is Apollo (39), with Leo. These symbols must be considered in their relation to the wall paintings.

The earth was thought to be in the centre of the universe and round it circled a number of heavens, each impelled in its course by one of the choirs of angels. The choirs each had their appointed duty in relation to the manifestation of some form of the divine will — and in this way the movement of each heaven took its part in the divine order of the universe. The heavens were associated with the sciences in the following way —

(36) the heaven of Luna was associated with Grammar.

(37) the heaven of Mercury was associated with Dialectic.

(38) the heaven of Venus was associated with Rhetoric.

(39) the heaven of Apollo (the Sun) was associated with Arithmetic.

(40) the heaven of Mars was associated with Music.

(41) the heaven of Jupiter was associated with Geometry.

(42) the heaven of Saturn was associated with Astronomy.

Thus these seven figures of gods and goddesses stand for the trivium and quadrivium; that is, for the seven sciences, which in mediæval schemes of education train the mind and fit it for the further study of physics, moral philosophy, and theology (see *Convito*, ii. chaps. xiv. and xv.). We should therefore regard the paintings on the roof as indicating the method by which the divine will, acting through the movement of the heavens, enlightens the human mind intellectually.

The bay nearest to the door on the right-hand side is occupied by the judgment-seat of the college (No. 35).

Over this bench is a gilded figure of Justice (34) with globe and sword, guarded by a Perugian griffin on each side (32, 33). The inscription is

> "Caelos rego, inferis
> Impero, judico inter
> Mortales, ergo me colet."

"I guide the heavens,
I command hell,
I judge among mortals,
Therefore worship me."

The intarsia work throughout the hall is of the same period as the painting and is worthy of study.

On the pilaster of the left wall, between the two bays, there is a portrait of Perugino, painted by himself (43). It is the face of a strong, self-willed man of determined character and of no great refinement. It leaves us wondering that such an one should have cared to paint the pasteboard heroes over his head.

The inscription in connection with the portrait runs

"Perdita si fuerat, pingendi
Hic rettulit artem:
Si nusquam inventa est
Hactenus, ipse dedit."

"If the art of painting had been lost, here it would have been found. If it had never been invented, he would have supplied it."

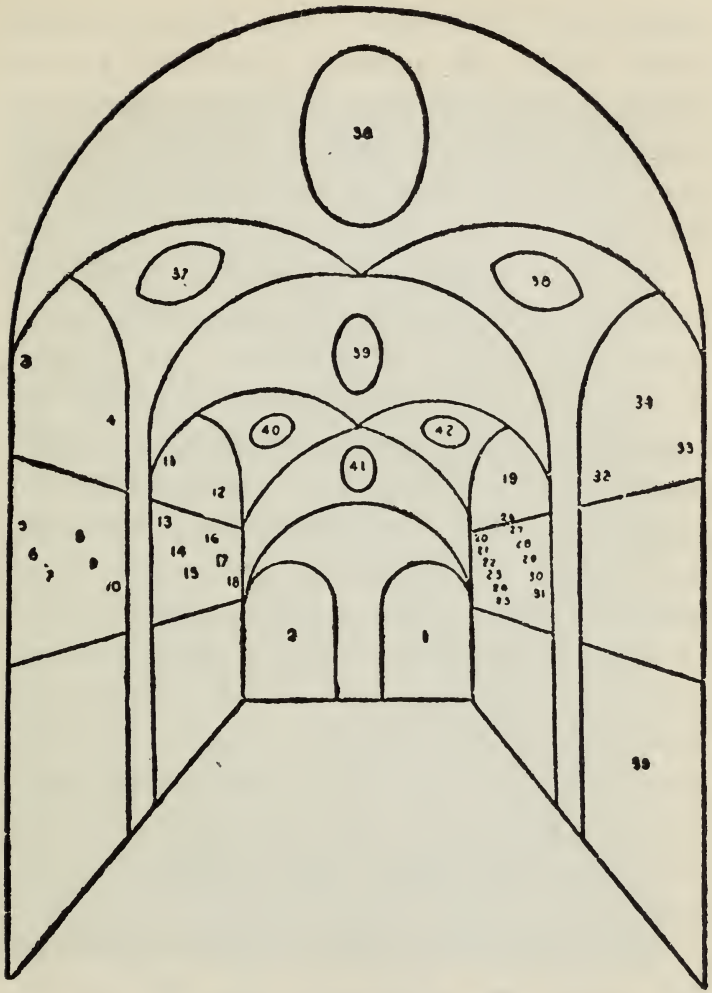
Reviewing the monument as a whole we have in the pictures of the Nativity and

the Transfiguration the passage of the infinite into the finite and the reassumption of the infinite by that which had taken the form of the finite. By the first process it becomes possible for man to reach out towards the divine, and by the second is set before us the true aim of man, viz., to join in the community of the infinite.

The rest of the pictures are devoted to showing how man is to be fitted for his final end. The will is rightly directed by the practice of the moral virtues and by direct inspiration from the Father Eternal, and the whole capacities of man are duly governed by a reasoning faculty, cultivated under the divine influence which is manifested in the seven liberal arts.

The Nativity is a good example of Perugino's work; a quiet dignity and solemnity pervades the picture. The angels singing "Glora in Excelsis Deo," the mother in placid adoration, the shepherds kneeling with unaffected devotion, the beasts of the field resting in their stable, and the gracious landscape are all typical of the mystical harmony accompanying the union of the

PERUGINO. — DETAIL OF THE TRANSFIGURATION



Plan I. — Sala del Cambio

human and the divine — that mystery which is the object of reverent joyfulness to the whole creation. The Transfiguration has failed to inspire the painter. There is neither grace in the design nor charm in the colour.

The figures of the virtues are indifferent examples of the women Perugino was accustomed to paint. The Greek and Roman heroes arranged under them can only be regarded as a travesty of humanism. They have not life enough to simulate human beings; they are not sufficiently informed by thought to constitute symbols in more than the name. The mincing and trifling air of these unrealities is equally removed from grace and from purpose. Cato himself (to the right of the entrance door) is hardly better than the rest; any possible point that there might have been is effectually destroyed by the petty toy he wears on his head.

The prophets and sibyls on the right wall are rather less grotesque than the heroes, but there is the same essential want of character, the same lack of artistic capacity,

MANNI. — LIBYCAN SIBYL

with a like weakness both of intellect and feeling.

In spite of the comparative failure of some of the individual elements in the decoration of this little hall, it is a very fine example of what may be done to give character to a building. The intarsia of the panellings and the carving of the judical bench combine with the colour on the walls and roof, so that the general effect is fine and worthy of the study of all who care for the grace and dignity of the surroundings of daily life.

Chapel of the Sala del Cambio

The chapel is entered from the Udienza. The paintings are attributed to Giannicola Manni (working 1493–1544), a pupil of Perugino, who is said to have painted under Andrea del Sarto (1486–1531). They are usually dated in the years between 1515 and 1519.

The altar-piece has in the centre a Baptism of Christ, and at the sides the Archangel Gabriel and Madonna in Annunciation. The paintings on the walls are concerned with the life of St. John the Baptist. To the left of the latter on the side wall is the Meeting of

Mary and Elizabeth, and on the side wall to the right is the Nativity of the Baptist. The history is continued on the left wall with the Feast of Herod, and on the right wall opposite, the Baptist is beheaded. The under sides of the arches which span these last pictures are decorated with a variety of small designs, including warriors in Roman armour, Christian virtues, episodes from the life of Christ and St. John the Baptist, David preparing to slay Goliath, and Judith and Holofernes. They are not of any importance as works of art, but they illustrate the catholicity of mind and taste resulting from the revival of classical learning. Another suggestion of this mingling of ideas may be found in the figures of the two sibyls — the Erythrean and the Libycan — painted over the arches.

The paintings on the roof illustrate the general conception, of which the paintings below are the particular application. On the walls and on the altar-piece we have the life of the Forerunner, the Annunciation of Messiah, and the Baptism which marks the beginning of the preaching of the gospel.

THE TRIBUNAL. HALL OF THE CAMBIO

On the roof there is a generalization of the source of the gospel and the means by which it was preached and spread abroad throughout the whole world. In the centre of the roof is the Father Eternal, and immediately surrounding are the four writers of the Gospels, with St. Peter, the Apostle of the Jews, and St. Paul, the Apostle of the Gentiles. SS. Andrew and James complete this part of the design. The outer part of the picture contains the seven other Apostles, the four doctors of the Latin Church, and the three saints especially connected with the Christian faith in Perugia, viz., S. Lorenzo, S. Costanzo, and S. Ercolano.

Round the seats are the following inscriptions. To the left: —

"Ite procul, moneo sacer est locus, ite profani."
"Let the impious keep far off. I warn that the place is holy."

To the right: —

"Hic nisi casta loqui sancta que verba nefas."
"Here it is wrong to speak, unless with pure and holy words."

The pictures in this chapel are interesting, as showing the development of Umbrian art

among the followers of Perugino, otherwise they need not detain the visitor. There is a much finer example of the work of Giannicola Manni in the gallery.

CHAPTER IX

ART IN UMBRIA

ART in Umbria and in Tuscany had this much in common: it was a heritage from Etruscan ancestors. For the rest, the widely differing circumstances of the two provinces caused a marked divergence in development.

Through Tuscany lay the highway of the nations; its rich soil and many natural advantages led to the accumulation of wealth by a race keenly alive to every force that moved mankind. The high-lying valleys of Umbria, on the other hand, were, in the Middle Ages, cut off from contact with the great world by the mountain ranges surrounding them. There was no accumulation of wealth; no great seats of learning were founded; no politics other than those of their own towns closely affected them.

This life, apart from the movements and interests of the age, shielded as it was from the temptations of material wealth and beyond the reach of the intellectual development of the times, led to a certain exclusiveness and exaltation of temper depending on a keen sensibility to emotion combined with a narrow mental horizon. Religious feeling, rather than philosophical habit, is a note of the higher type of the Umbrian mind. The problems of life appealed to men in their mystical and spiritual relations, rather than from an intellectual standpoint, while material and political interests, although keenly contested, were on too small a scale to fill the lives of a people who were naturally devout. We need not be surprised when we find Umbrian art aiming, not to suggest a situation, but to create a state of feeling.

The great development of art in the valleys of the Apennines took place in the fifteenth century. There was, however, a much earlier tradition in such towns as Gubbio, Fabriano, San Severino, and Camerino.

In Gubbio a certain Oderigi, who is supposed to have died at the end of the thirteenth century, was of sufficient fame to be mentioned by Dante. There was also Guido Palmerucci, who lived on till nearly the middle of the fourteenth century, and is supposed to have painted in Gubbio, and to have been the master of Martini Nelli, the father of Ottaviano Nelli. To this latter master have been attributed frescoes in Gubbio and at Foligno. His period of activity lay within the first half of the fifteenth century.

In San Severino a certain Giacomo and Lorenzo painted at the end of the fourteenth and the beginning of the fifteenth century, and another, Lorenzo the younger, supposed to have been the son of the elder Lorenzo, worked on until 1496.

At Fabriano there lived Allegretto Nuzzi, recorded in the Florentine register in the year 1346. He has been regarded as the master of Gentile da Fabriano. If there was any relation it must have been one of general influence, as the supposed date of Gentile's birth, between 1360 and 1370, is

about the same as the time at which the elder painter probably died. Gentile da Fabriano was the greatest artist produced by these mountain towns up to the middle of the fifteenth century. He, however, neither lived nor painted much in Umbria, and his influence is to be looked for in other parts of Italy.

From Camerino there came in the fifteenth century Giovanni Boccati. He is supposed to have worked on the traditions of Gubbio and San Severino, and also to have been under the influence of Piero della Francesca.

We now come to the names of three artists who painted in the second half of the fifteenth century, and who were the immediate forerunners of the great masters of the Perugian school. They were Benedetto Bonfigli (1425–1496), Niccolo da Foligno (1430–1502), and Fiorenzo di Lorenzo (1441–1521). Like most Umbrian painters they each had a style distinctly their own, tempered and influenced nevertheless by Florentine masters.

There were in Tuscan art two distinct tendencies which affected the Umbrian mas-

ters. One was represented by painters like Lorenzo Monaco and Fra Angelico, the other by Paolo Ucello, Piero della Francesca, and Antonio Pollaiuolo. Speaking generally, the first represented the religious and monastic mind, while the latter represented the scientific school, the men who developed the art of perspective and of design.

The influence of Fra Angelico passed into Umbria through his follower Benozzo Gozzoli (1420–1498), a man more apt to transmit the outward form and manner than the essential spirit of the great Florentine Dominican. Benozzo was employed at Montefalco in the year 1452, and it is supposed that he influenced all the three painters — Niccolo da Foligno, Benedetto Bonfigli, and Fiorenzo di Lorenzo.

The influence of the scientific Tuscan school is supposed to have reached Umbria through Piero della Francesca (1416?–1492), Antonio Pollaiuolo (1429–1498), and their pupil and scholar Luca Signorelli (1441–1523).

The great period of Umbrian art, which in the middle of the fifteenth century was

centred in Perugia, is connected with the names of Perugino (1446–1524) and Pinturicchio (1454–1513); both of them are said to have been pupils of Fiorenzo di Lorenzo (1441–1521), who united in himself the two strains of Florentine teaching already noticed.

The scholars, assistants, and imitators of Perugino include Eusebio di San Giorgio, Giannicola Manni, and Lo Spagna, who were painting during the last decade of the fifteenth century and throughout the first quarter of the sixteenth; Manni indeed was working until 1544.

Raphael when a youth worked in the shop of Perugino, and learned some of the school manner of his master; it had, however, no more than a passing influence. The history of the great painter belongs to Florence and not to Umbria, although by birth and in some degree by early education he is more nearly connected with the latter than the former school.

Of all the Umbrian masters with which we are concerned, Perugino is the most representative and the most widely known.

In spite of the many and various influences amongst which he lived, he always maintained an individual style, characteristic in many ways of local tradition, and having a wide influence amongst local artists. In charm of colour, in spaciousness of design, and in the beauty of his landscapes, he has few rivals among the fifteenth-century painters of any school. He has left some portraits which have greatly impressed competent critics (see Dr. Williamson's "Perugino," p. 85), and according to a contemporary, "his faces have an air of the most angelic sweetness" (quoted by Dr. Williamson, p. 40).

His good qualities had, however, serious drawbacks; his faces may have the air of angelic sweetness, and yet it is impossible to forget that they are often vapid, and that the sweetness degenerates into sentimentality. The fantastic and vacuous figures which do duty for the heroes of Greece and Rome in the Sala del Cambio, compare poorly with contemporaneous work such as that of Mantegna, and the imponderable symbols in the Baptism (No. 11, Sala X.)

at Perugia, contrast strangely with the virile forms of Signorelli at Orvieto.

Perugino was not a dramatist; indeed, there is in his work a static quality marking it off from the vigorous conceptions of Florentine masters. A picture of the Baptism of Christ at Foligno illustrates this Umbrian passivity. Let us compare it with the same subject as treated by Fra Angelico in one of the cells at San Marco in Florence. At Foligno, Christ and the Baptist stand in a conventional pose, and angels tread the air in a manner common to the school; above in a semicircle the Father Eternal holds a globe, and is in the act of blessing. There is over all a sentimental grace, a peacefulness and a devotional atmosphere not without its charm. Far different is the fresco at San Marco. Here is the solemn figure of Christ in awed reverence; here is the eager, nay fierce action of the ascetic preacher of repentance; instead of the golden fields and the feathery trees of the Umbrian, there is a wild scene in the desert. The subject has stirred the soul of Fra Angelico to its depths, while Perugino is moved to nothing

more than a decently reverential feeling and a well-restrained pleasure in an interesting event set in a charming landscape.

We must not, however, forget that there is in the art of Perugino a positive side, of value and interest for its characteristic relation to the condition of Umbrian life. Besides the capacity for rendering the ideal quality of wide and gracious landscape, in addition to a sense for the imaginative and poetical value of colour, Perugino at his best has the gift of expressing delicate and refined feeling with a certainty of perception that distinguishes him from the more vigorously intellectual Florentines, and from the worldliness of the Venetians. With all his defects and limitations he has added a great sum of beauty to the possession of mankind, and the traveller will often find his eyes wandering from the work of greater masters to the charming colour and the lovely landscapes which recall the shores of Lake Trasimeno and the sunlit valleys of the Apennines.

If we consider the history of Umbrian

art as a whole we shall see that there was no serious attempt to deal with the nude, nor was there any development of portraiture. No Umbrian painter devoted his art to schemes of philosophy and religion such as we find in the Spanish chapel at Florence, with the possible exception of Perugino in the Sala del Cambio. Life was never portrayed in terms of classical culture as the Paduan painters tried to do. There is hardly any of that somewhat vulgar feeling for realism which prompted Ghirlandajo to paint the story of St. John the Baptist as if the child were a member of the noble family of the Tornabuoni. Nor is the history of Umbria set forth in any series of pictures such as the Venetians delighted to paint, recording their victories and their lordship over many lands.

If such work as that of Perugino in the Sala del Cambio, or that of Pinturicchio in Rome or at Siena, is held to be an exception, it will still remain true that the aim of the school is to express a simple and pious devotion, a tender and religious feeling.

It must also be noted that there was no school of Umbrian sculpture. There are in the Umbrian cities several monuments, such as the fountain at Perugia, the façade of the Duomo at Orvieto, and the reliefs on San Bernardino at Perugia, which rank each in their own way among the great works of Italian sculptors. These Tuscan masterpieces stirred up no movement among native artists, and there was practically no Umbrian school of sculpture. With all its limitations Umbrian art remains to us as a valuable record of Umbrian life. It is less affected than the art of the great centres, by currents of feeling and modes of thought, which lost their note of individuality by the fact that they belonged to the world at large, and not to Tuscans or Venetians or Lombards only.

In the art of these secluded valleys we reach down to the true character of the people from which St. Francis sprang, and we can well forgive its limitations in return for the intimate picture of primitive character unaffected by the stir and worry of the great world.

The Picture Gallery

The gallery is mainly a collection of the work of Perugian painters of the fifteenth and sixteenth centuries, centring round Perugino (1446–1528) as the most accomplished member of the school.

The principal masters who preceded Perugino were Bonfigli (1425–1496) and Fiorenzo di Lorenzo (1440–1521). The principal disciples and successors of Perugino as we see them here were Lo Spagno (working before 1503, died about 1530), Eusebio di San Giorgio (working in 1492, still living in 1527), Sinibaldo Ibi (living in 1527), Giannicola Manni (died in Perugia in 1544), Domenico Alfani (born in 1483, and living in 1553), and his son, Orazio Alfani, who died in 1583.

In addition to the purely Perugian pictures there is a room with a number of examples by the Sienese painter, Taddeo Bartolo (1363–1422), who influenced Umbrian painting. There is also a small room with some fragments by Fra Angelico (1387–1455), and a painting by Piero della Francesca (1416–1492?).

PORTRAIT OF PERUGINO

Fra Angelico influenced the forms of Umbrian art through his pupil, Benozzo Gozzoli (1420–1498), while Piero della Francesca had a dominant influence through his own teaching and that of his disciples, such as Luca Signorelli (1442–1523).

We begin with the rooms which contain examples illustrative of the masters of other schools who influenced Umbrian painters.

On entering the gallery we pass through a large hall hung with pictures of no importance, and go on to the Sala dei Cimelii (Sala I.). It contains a number of panels, unimportant in themselves, but interesting as showing the state of art in the thirteenth century. Some of these early pictures are dated, and this enables us to estimate the relative position of painting and sculpture; for instance, the crucifix attributed to Margaritone was painted (if the date be accepted) within ten years of the time when the sculpture on the fountain was executed.

A few very small pictures (10 and 11) are attributed to Giunta Pisano, a name usually given to the painter who is supposed to have

begun the painting in San Francesco at Assisi.

Other pictures are attributed to early Sienese painters (note the panel No. 1), and a large crucifix already mentioned is attributed to Margaritone of Arezzo; the date painted on the panel is that of 1272. Above the usual inscription placed over the head of Christ is Madonna, painted with her hands spread out in prayer, and attended by two angels. In a circle above this figure of Madonna is Christ holding a book with part of the inscription visible : " Ego sum al . . . " At the foot of the cross is a small kneeling St. Francis. The figure of Christ is marked by the same strangely defined anatomy as we see in the early Tuscan examples in the long gallery of the Uffizi. Those who know the picture by Margaritone in the English National Gallery will find little resemblance to it in this work.

For the present we pass through the Cappella del Bonfigli and the Sala degli Stacchi to the Sala di Taddeo Bartoli (Sala IV.).

The principal pictures here belong to the

Sienese school; a glance round the room gives an impression of abundant and rich decoration, rightly subdued to its purpose, of beautiful and harmonious colour, of graceful and refined form, and of a grave, reverend, and meditative attitude. Madonnas and saints look out from their gilt backgrounds as types of abstract qualities rather than as men and women: it is the preaching of repentance (see No. 9) that we are concerned with, not the man; it is the constancy of the martyrs (see No. 22), not the women who suffered; it is divine love, not Madonna the woman, who sits with the babe on her knee; it is the life of self-denial (see No. 5), not the mendicant who preached it, that stands before us. The Umbrian painters of the fifteenth century were influenced by these Sienese examples, and a study of the pictures in this room will help to unravel some of the problems which confront us in the rooms which follow.

No. 5, by Taddeo Bartolo (1363–1422). St. Francis in the centre; to the left, St. Antony of Padua and S. Ercolano; to the right, St. Louis of Toulouse and S. Costanzo.

St. Francis is surrounded by a glory of cherubim whose red wings are typical of divine love; he stands upon the forms of Pride, Lust, and Avarice — the last-named vice is figured by a nun clinging to a purse. St. Louis of Toulouse, as the eldest son of Charles the Lame, was heir to the crown of Naples; the crown which he abjured lies at his feet. As a member of the house of France he wears over the habit of the brethren a robe embroidered with lilies. The painter, though proclaiming the conquest over the things of this life, has not been able to resist the temptation to set his theme in a most lovely scheme of colour and decoration.

No. 9, by Taddeo Bartolo. A crowned Madonna with a gorgeously robed Child is attended by St. John the Baptist and St. Mary Magdalene to the left, and St. John the Evangelist and St. Catherine to the right. We note the supreme skill of the Sienese school in decoration, and their love of magnificent yet strictly harmonious colour.

No. 10, by Taddeo Bartolo. The Descent of the Holy Spirit. This is an awkward

and ungraceful composition; the problems of perspective and foreshortening have been beyond the grasp of the painter in this example.

No. 14, attributed to Pietro da Orvieto, and originally in the sacristy of S. Severo, is not important. We may remark that St. Benedict is here robed in white as the patriarch of all Benedictines, reformed and otherwise, instead of in black, the habit of the original order.

No. 22 is a most lovely and graceful composition. In the centre Madonna and Child attended by angels rest on clouds; to the right St. Catherine of Alexandria receives the ring in token of her mystic union with Christ; to the left another virgin martyr, St. Agnes, bears the Lamb in her bosom; between these two saints kneels the small figure of Queen Elizabeth of Hungary, with her lap full of roses. To the right of the central picture stand the two bishops, SS. Ercolano and Costanzo, and to the left S. Antonio of Padua and St. Louis of Toulouse with St. John the Evangelist. Over these groups are two small scenes: to the left

St. Francis receives the stigmata, and to the right St. Jerome has a vision of the cross—two of the fathers of the desert being in the background. In the predella there is, to the right, the Baptism of Christ, to the left the three Maries visit the tomb, in the centre there is a scene probably from the martyrdom of St. Agnes, and St. Elizabeth receives the sick.

It is difficult to realize that this beautiful panel has for its idea the theme of self-abnegation and martyrdom as the way to reach the divine illumination granted to St. Catherine, to St. Jerome, and St. Francis. It is a summation of the monastic ideal, leading by the way of faith (typified by the white robe of St. Agnes), hope (shadowed in the green robe of St. Catherine), and love (figured in the glowing red of the cherubim) to that union with the divine, of which the mystical union of the Child with St. Catherine, is a symbol.

Sala V

The Sala del Angelico opens out of the Sala di Taddeo Bartolo, to the side. The

fragments by Angelico and the picture attributed to Piero della Francesca are not of much importance, but they are of interest on account of the influence which these masters had on the Umbrian school.

No. 21, by Piero della Francesca (1416–1492?), is a striking work. In the upper part of the picture is an Annunciation, with a background showing the master's love of effects in perspective; below, Madonna and Child are enthroned; to the left stand St. John the Baptist and probably S. Antonio of Padua; to the right St. Francis and Queen Elizabeth with her lap full of roses; the remains of the predella have figures of SS. Agatha and Chiara. The background of the picture has once been gilt, but the picture has suffered much, and there is now no charm of colour; it is, however, impossible to resist the solemn and reverential dignity of the composition and the masculine strength informing the whole, in striking contrast to the sentimental and feminine graces of the Umbrian masters.

The Umbrian Masters

We begin the study of the Umbrian pictures in the Sala del Bonfigli (Sala VI.) with No. 19, a large panel painted by Giovanni Boccati of Camerino (working in Perugia 1444–1447), who is reputed to have been the master of Bonfigli; it is dated 1447. Madonna and Child are enthroned in a beautiful garden that may well be that of Paradise; ranked around them are childish angels who sing with vigour; to the left raised on steps stand the two doctors, SS. Ambrose and Jerome, and to the right the two other doctors, St. Augustine and St. Gregory the Great — in the foreground SS. Dominic and Francis present members of the confraternity. It is a simple picture with a limited range of interest. Madonna is the least satisfactory part of it; she has neither character nor expression, and like Madonna in No. 16, also by Boccati, is merely a lay figure necessary to the composition. We may note a certain skill in using colour, — the blue robe of Madonna, the red robes of SS. Jerome and Augustine,

the black and grey habits of the mendicants, and the golden hair of the angels stand out with effect from the deep green of the celestial rose arbour, the masses of colour in the pavement adding character to the whole. There is as yet no spacious composition; the design is that of the enclosed garden.

We now return to the Cappella del Bonfigli to begin the examination of Boccati's pupil, Benedetto Bonfigli. In 1454 he was employed by the Priors to paint a part of their chapel. The work was to be judged, and the payment for it awarded, by one of the three artists, Fra Angelico, Domenico Veneziano, and Fra Filippo Lippi. The decision was given by the last-named in 1461; he was pleased with the frescoes, and advised that Bonfigli should be employed to paint the rest of the chapel, and that for the work 400 Florentine florins should be paid. This second part went on so slowly that when Bonfigli came to make his will in 1496, he set apart a certain sum for finishing it, in case he was unable to do so.

The pictures in the chapel begin with the acts of St. Louis of Toulouse, and go on with

the acts of S. Ercolano. St. Louis of Toulouse was the eldest son of Charles the Lame, King of Naples, and grand-nephew of St. Louis IX., King of France. In his boyhood he was imprisoned as a hostage for his father, and when he was free he renounced his rights to the crown of Naples, and joined the brethren of St. Francis. He was soon after appointed Archbishop of Toulouse. The series of pictures begins with his consecration (No. 1). He stands before the Pope in his grey habit. His single-hearted devotion seems for a moment to have aroused some sense of human dignity and worth in the mind of Bonfigli. Next to the consecration there is (No. 2) the story of a merchant, who had lost a bag of money at sea, and finds it in the body of a fish, by the intervention of St. Louis. The fresco facing the window (No. 4) shows us the funeral service for the young archbishop. He lies on the bier, in the Franciscan habit, covered with a robe embossed with the lilies of France. A bishop and a number of brethren recite the service; their figures are short and undistinguished, their faces

are little more than caricatures of common types. The scene is set in a church shown in section, and with no attempt at pictorial effect. The only sign of inspiration in this series is in the young monk who awaits consecration, and it seems clear that Fra Filippo's judgment must have been guided rather by care for the feelings of a brother painter than by the canon of merit.

The rest of the series is concerned with S. Ercolano. In the sixth century Justinian was ruling in Constantinople as emperor of the Roman world. He had capable servants in the persons of Belisarius and Narses, and he determined to reassert the imperial power in Italy, where the Gothic kings had ruled for half a century. The siege of Perugia was one of the incidents in the struggle that followed. S. Ercolano, the bishop, defended the town in the imperial interest, and though Narses was finally successful, in this particular case it is the Goth who prevailed. Perugia was very short of food, and so that he might deceive the enemy, the bishop caused an ox to be fed with the last grain in the town, and then thrown over the

walls. Traitorously, or by misadventure, the plan was frustrated by a young clerk. The scene of fresco No. 5 is laid in the Piazza of S. Ercolano, where the ox lies dead. Before the king stands the clerk, and we see that the Goths have been undeceived, for they attack vigorously.

According to St. Gregory, the death of S. Ercolano happened in 552. The bishop who had encouraged and advised the people was flayed, decapitated, and thrown from the walls. Some devout persons found the body, and beside it that of a dead child, and they were buried together. Forty days afterwards the Perugians were ordered to return to their homes, so they took up the body of their pastor, which they found uncorrupt, and with no sign of flaying, while the body of the child was decayed. The head of the saint joined itself to the body, and the child, by the grace of God, when laid beside the body of the saint, came back to life and lived for seven years.

The interest of these frescoes by Bonfigli consists mainly in incidental illustration of the habits and dress of the time, and par-

BONFIGLI. — ANNUNCIATION

ticularly of the appearance of the town of Perugia in the fifteenth century.

We now return to the Sala del Bonfigli (Sala VI.), where we have already seen the panel by his master, Giovanni Boccati. The most famous picture by Bonfigli is No. 13, Madonna and Child, originally in the Church of S. Domenico. The panel has been much damaged, and yet it remains one of the most charming pictures in the gallery. Madonna sits in adoration of the Child, who rests upon her knee. She is a nicely nurtured, sweetly natured woman, without any evidence of spiritual vocation or force of character. The Child shows unmistakably the influence of Fra Angelico filtered through Benozzo Gozzoli, while the four little rose-crowned angels below, who play accompaniments to their own songs, are modelled directly on the types of Benozzo.

No. 7, Annunciation by Bonfigli, is remarkable for the introduction of St. Luke with his symbol between the angel and Madonna. He sits with a calm, detached air, apparently writing down the history of the event which he witnesses. The picture

comes from the College of the Notaries, and this may account for the careful record which is being made. We may remark the Archangel Gabriel's costume and its fashionable propriety, in contrast to the simplicity of earlier times.

10. Adoration of the Magi, by Bonfigli. This is a devotional, not a historical representation of the scene, which is regarded as the calling of the Gentiles. Madonna has to the right and left St. Nicholas of Bari and St. John the Baptist. In the luxurious and overcrowded accessories, we are reminded of the panel painted by Gentile da Fabriano (1360–70–1440). There is no true sense of design in the picture. The principal figures form a semicircle, with the adoration of the oldest king as the central point; but the effect is lost owing to an ill-managed crowd in the background. We may note the rudimentary landscape and the curious variety and elaboration of costume. St. Joseph and some of the bystanders show the same childishly common type that we see in the frescoes of the chapel. Madonna is said to be a portrait of the painter's sister.

In the next room (VII.), the Sala di Bernardino di Mariotto, No. 4 is another characteristic example of Bonfigli. Madonna, with the Child on her knee, forms the centre. Above are four rose-crowned angels. Below, and to the right, stand St. Francis and S. Bernardino; to the left, St. Jerome and St. Thomas Aquinas. There is a marked likeness between Madonna in the picture and in No. 13, Room VI. The love of decoration comes out in the curtain and in the frieze which divides the celestial and terrestrial groups. St. Thomas Aquinas has in his hand an open book, with an inscription saying, that as Thomas has written well so he will be rewarded. This reward comes to him as illumination from the Sun of Righteousness.

The Gonfalone, No. 10, in this room, painted by Bonfigli, is noticed in connection with other pictures of this class in Perugia.

Nos. 6, 7, 8, 9, angels by Bonfigli. Nos. 7 and 9 come from S. Francesco del Prato; all of these panels have, no doubt, formed parts of a large composition. These angels bear the instruments of the Passion, and the

attempt to express the appropriate feeling is not successful.

Nos. 11, 13, 16, and 17, angels by Bonfigli, are among the most pleasing examples of his work. They are graceful figures bearing baskets of roses and with garlands, which however suggest head-dresses rather than flowers of the celestial paradise. The influence of Benozzo is clearly discernible.

We now turn to the work of Fiorenzo di Lorenzo (1440–1521), who may have been a pupil of Benozzo Gozzoli, but who was influenced by Florentine teaching, of which Botticelli is the most illustrious example. We pass from the feeble prettiness of Bonfigli to an art of stronger character. The men and women have force and articulation of frame; their obtuse and rather heavy faces are not, it is true, beautiful, but they bespeak character. The sense of colour is undeveloped, and it would be useless to pretend that the work of Fiorenzo, as we see it in this gallery, represents any high standard of genius. His pictures are neverthless the work of a man of sound parts and of some capacity, and as the supposed master of

Perugino (1446–1524) he demands careful attention.

Sala VIII

No. 4 is an Adoration of the Magi, attributed to Fiorenzo di Lorenzo, and originally in the Church of Sta. Maria Nuova. The picture as we see it is dark and heavy in colour, and with no striking quality of design. It might pass unnoticed but for Madonna — a type that does not appear in any other example of the master.

No. 2, the Nativity, shows the Babe lying on the ground in fifteenth-century fashion. St. Joseph is made to take a prominent position, and is indeed the central figure; his robe is of a raw yellow colour, distinctly inharmonious, while his expression has a curious mixture of self-righteousness, and that form of humility which is apt to strike an onlooker as spiritual pride. The group of kneeling shepherds to the left is good. The angels who hail the event are charming, and recall Florentine tradition; they fill the space of the stable, which Perugino leaves open that we may see his lovely distances.

The landscape here, which is strangely constructed, adds neither grace nor beauty to the picture; upright rocks bear small tablelands on which shepherds tend their flocks.

No. 1 is a detached fresco from the Church of S. Giorgio, not now in existence. It represents the mystical marriage of St. Catherine of Alexandria, a graceful figure, reserved and dignified. She holds the palm of martyrdom and victory in one hand, the other being held out to receive the ring from the Child who stands on His mother's knee. On the other side of Madonna stands St. Nicholas of Bari with a bag of money — a symbol of his exceeding charity. He has a beneficent and fatherly expression of great dignity. The fresco is damaged, but it gives us a good impression of the capacity of Fiorenzo.

No. 43, a large panel, is by Fiorenzo di Lorenzo. Madonna and Child rest on clouds; seraphim and cherubim kneel at the feet of Madonna; to the left stand SS. Peter and Benedict; to the right St. John the Evangelist (with book and pen), and a Franciscan. St. Peter has the self-righteous expression

noticed in the Nativity (No. 2) to an odious degree. The best figure is that of the Franciscan, who looks out with an air of reverend simplicity. The colour is dull and heavy, and the figures stand against the gilding in a flat, unsuggestive way.

Sala IX

In the Gabinetto di Fiorenzo di Lorenzo the altar-piece, No. 10, merits notice for the gracious presence of Sta. Mustiola, who stands at the left of the picture. She is the patroness of Chiusi, and was martyred under Aurelian. Madonna and Child, with two graceful angels, are attended to the right by SS. Peter and Francis, and to the left by S. Andrea and Sta. Mustiola. The picture has a gilt background; the colour is harsh and strong in contrasts, the raw yellow of the Nativity (No. 2, Sala VIII.) reappearing here.

No. 16, Madonna and Child, by Fiorenzo di Lorenzo, suggests some of the school pictures painted by the followers of Botticelli; we may note the peculiar face of the Child, the expression of the angels and their ar-

rangement in the picture, also the bearing of Madonna. It is not a beautiful picture, but it is interesting as showing a contact with Florence, which unfortunately was to bear so little fruit among Umbrian masters.

There are in this room a number of sketches, some of them unfinished, attributed to Fiorenzo di Lorenzo. They describe miracles worked by S. Bernardino. We see the manners and customs of the time reported by an eye-witness. The drawings suggest the possession of that faculty which found its full expression in the work of Pinturicchio in the Piccolomini library at Siena.

Perugino (1446–1523) has by common consent been accepted as the most facile and popular painter of the Umbrian school. He was born at Città della Pieve, a small hill-set town near the railway that runs between Chiusi and Orvieto. He came to Perugia to learn the art of painting, and became the pupil of Fiorenzo di Lorenzo. Besides his own ability as a painter Perugino owes his fame to the fact that in his shop Raphael worked as a youth. With the

possible exception of the frescoes in the Sala del Cambio, there is now none of Perugino's best work in Perugia; nevertheless, there are a number of fairly characteristic examples in the picture gallery, and of these the following should be noticed: —

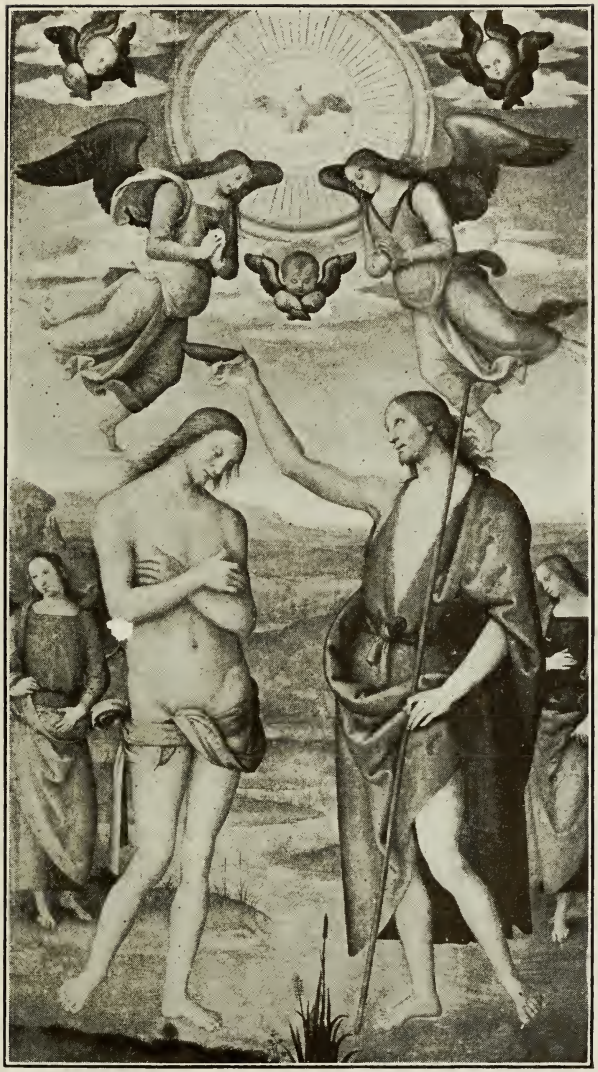
Sala VIII., 24. Coronation of the Virgin.
Sala X., 11. Baptism of Christ.
" 20. The Nativity.
" 25. The Crucifixion.
Sala XI., 2. The Transfiguration.
" 6. Madonna and Child.
" 15. Madonna and Child with Saints.
Sala XIII., 31. The Nativity.

The Coronation of the Virgin (No. 24, Sala VIII.) is part of the same altar-piece as the Crucifixion (No. 25, Sala X.). It was originally in S. Francesco-al-Monte. The picture is much damaged. Dr. Williamson, in his life of Perugino, regards it as being the work of the master only so far as the design goes. It is certainly not successful. There is an indeterminate rendering

of form and a weakness of sentiment, unredeemed by any charm of colour or breadth and simplicity in design.

No. 11, in Sala X., Baptism of Christ, is a better example. It was originally part of the altar-piece of S. Agostino, which Perugino contracted to paint in 1502, but did not finish for many years. We may note Umbrian limitation in the rendering of the nude, also the static condition of the design — nothing moves. Even the dove of the Holy Spirit, which usually sweeps down on the scene with something of power, is here set in a mechanically formed halo, able to do nothing more than spread its wings within its narrow bounds. The Baptist, though he may be in harmony with the rest of the picture, is scarcely the preacher of repentance, the forerunner and martyr. Such positive quality as he has expends itself in a vain attempt to feel what he thinks ought to be the feeling appropriate to the occasion. There is a painful air of vacuous self-consciousness about the whole picture.

No. 20, Sala X., Nativity, is also a part of the S. Agostino altar-piece. The Child lies



PERUGINO. — BAPTISM OF CHRIST

on the ground, shepherds kneel reverently in the background, two angels with delicately tinted robes appear in the sky, and between them the dove of the Holy Spirit hovers in a glory of bright rays. The stable is rendered by an open building, left without any detail so that we may see the simple but effective landscape. The picture is a harmony having no relation to any subject or to any fact; it is dependent on a subtle balance of colour on a flexile immobility of form, on a spaciousness of composition. Delicate in all its qualities, and with an air of grace and refinement, it attains within its own limitations a certain success — but the limitations are narrow and the conventions of the picture react upon the slighter and less permanent of human emotions.

No. 25, Sala X., the Crucifixion. This was part of the same altar-piece as No. 24, Sala VIII. The figure of Christ, modelled in wood, hangs on a wooden cross, and for this sculpture Perugino painted a background. Madonna and St. John stand at the sides of the cross, St. Mary Magdalene and St. Francis kneel in the foreground.

Two angels float in the air and catch the blood that drops from the hands. The physical manifestations at the time of the Crucifixion are indicated by a shining sun to the left and a darkened one to the right. Madonna wears an air of pensive and resigned melancholy. St. John displays a type of feminine weakness unusual even for Perugino. Penitence and humility are but poorly represented in the Magdalene and St. Francis. It cannot be said that the result justifies this combination of sculpture and painting.

In the hall of Pinturicchio (Sala XI.) there are two pictures which illustrate the capacity of Perugino as a colourist almost at his best and his worst. The ashy tones of No. 15 and the depth and glow of No. 6 are in strong contrast. This latter picture shows the members of the confraternity of St. Peter Martyr kneeling in the background, while two angels float in adoration over the crowned Madonna.

No. 2, Sala XI., the Transfiguration, is a large picture, striking alike for its good qualities and its defects. The effect of

suffused light, the lovely landscape, and the colour are fine, but the conception of the Christ is weak and poor, the witnesses of the mystery are uninteresting, and the detail of the mandorla, with its trifling cherub heads, causes us to marvel how such a thing could be imagined by any one with a sense of artistic fitness.

The last picture by Perugino which we have to notice is a detached fresco, No. 31, in the Sala della Scuola del Perugino (Sala XIII.). It comes from the Church of S. Francesco-al-Monte. This is supposed to have been one of his latest works. It is graceful and refined; there is a tender sense of devout adoration in the kneeling figures, interfered with by no obtrusive or indifferent detail. Madonna and the shepherd next to her are examples of the Umbrian school at its best. It shows that Perugino had not lost his power of creating beautiful pictures even in the latest years of a long life.

Before dealing with the followers of Perugino we must consider an example of the work of Pinturicchio (1454–1513), who may be regarded as an equal rather than as a

scholar or follower. Pinturicchio had an independent and individual standpoint, which he maintained to the end in spite of the influences surrounding him in Rome and Siena, where he spent a large part of his life. He is represented in the gallery by the altar-piece, No. 10 in Sala XI., complete in all its parts. The picture is pleasing in colour, and the Angel of the Annunciation is a beautiful figure with a fine sense of arrested motion; otherwise the interest is mainly in the ideas which are set forth. The redemption of man is the theme. This is rendered possible by the Incarnation: and the history of this event is detailed in its beginning, in the Annunciation; in its manifestation, in the Child who sits on His mother's knee; in its completion, in the sacrifice foreshadowed by the cross which the child Baptist gives to the child Christ; and in its fruition, in the Resurrection from the tomb. Over the whole is the dove of the Holy Spirit. The note of the picture is struck in the inscription, which may be rendered: "Look, O mortal, by whose blood thou art redeemed. So act, that it may

PINTURICCHIO. — ALTAR PIECE.

not have flowed in vain." In the other parts of the picture we see how man is taught to act rightly. In small circles at the base of the picture are the four Evangelists, who record the gospel, so that all may know the good tidings. Beneath the figures of the Angel and Madonna in Annunciation stand two doctors, SS. Jerome and Augustine, the translator of Scripture and the greatest teacher of the Latin Church.

Humility and penitence are necessary conditions of the mind, if the teaching of Scripture and of the Fathers is to have its way. So in two small pictures at the bottom of the picture these states are impressed. St. Augustine receives a lesson of humility from the child who is trying to empty the sea into the hole he has made in the sand — the great bishop perceives that he may as well hope to fathom the mystery of the Trinity; while in another picture St. Jerome is seen in the wilderness beating his breast before a crucifix in an agony of remorse and penitence.

The easel pictures of the scholars of Perugino may be more conveniently studied

and compared in this gallery than elsewhere. The following are the most important examples: —

Eusebio di S. Giorgio —

23. Sala XI., Adoration of the Magi.

16. " XII., Madonna and Child.

20. " " S. Antonio between SS. Francesco and Bernardino.

Lo Spagna —

7. Sala XI., Madonna and Child with Saints.

8. Sala XI., Father Eternal with Angels.

Sinibaldo Ibi —

7. Sala XIII., Annunciation.

25. " " Madonna and Child.

30. " " Madonna and Child with Saints.

Giannicola Manni —

3. Sala XII., The Kingdom of God.

Domenico Alfani —

27. Sala XII., Madonna and Child.

36. " " Holy Family.

37. " " Madonna and Child.

38. " " Pieta.

Another painter, Bernardino di Mariotto, who was working 1502–1521, ought to be

mentioned, though he can perhaps hardly be described as a pupil of Perugino. He was a native of San Severino, and is represented by —

1. Sala VII., Marriage of S. Catherine.
2. " " Madonna and Child.
20. " " Madonna and Child.

Beginning with the examples of Eusebio di San Giorgio, we find —

No. 23. Sala XI., Adoration of the Magi. It is dated 1505, and has been attributed to Raphael on account of a heraldic pattern on the legs of one of the bystanders, but there is nothing in the nature of the picture to warrant the supposition. We may note the pleasant group of angels who make music in the sky.

No. 16, Sala XIII., is another good example of Eusebio's style. It is a picture of Madonna and Child with St. John the Baptist and St. Benedict. The lighting of the picture is good, and the contrast between the red robe of St. John and the black robe of St. Benedict is fine. The tradition of Perugian landscape is already falling away into formalism.

No. 20, Sala XIII., Eusebio di San Giorgio. St. Antonio, the Abbot, sits between SS. Francis and Bernardino, with Madonna and Child in the clouds above. This is a very inferior picture.

Lo Spagna is finely represented by No. 7, Sala XI., a picture removed from the Church of S. Girolamo. Madonna with the Child sits on a high throne, to the left stand SS. John the Baptist and Francis, to the right SS. Jerome and Anthony of Padua. St. John the Baptist has a curiously unsuitable presentment — he appears as a rather over-refined man of the world. St. Francis, also, is no apostle of poverty. If, however, we forget all about such things and regard the pictures as a charming study of colour set in a beautiful landscape, it has undeniable quality, and it places the master as one of the most successful of the followers of Perugino.

No. 8, Sala XI., by Lo Spagna, represents the Father Eternal bearing the globe of the world and surrounded by insignificant angels. It is a poor picture, and serves to remind us of the inequality of this master's work.

LO SPAGNA. — MADONNA AND CHILD

No. 26, Sala XIII., a detached fresco from San Francesco-al-Monte, is attributed to Lo Spagna or Eusebio di S. Giorgio. It represents St. Francis receiving the stigmata. The wild desert of La Vernia becomes a smiling valley with a summer sea in the distance. Nevertheless the artist makes some attempt in the figure of St. Francis to grapple with the struggle of soul.

In Sala XIII., No. 7, an Annunciation; No. 25, Madonna and Child with S. Antonio of Padua and perhaps St. Leonard; and No. 30, Madonna and Child with SS. Joseph, John the Baptist, Fiorenzo, and Filippo Benizi, are described as authentic works of Sinibaldo Ibi, a painter whose name occurs in histories of art, but who is without importance.

Giannicola Manni is well represented by No. 3, Sala XII.; the subject is the Kingdom of God in heaven and on earth. Above is Christ in a mandorla of rays, attended by kneeling figures of Madonna and St. John the Baptist. Below, in a beautiful landscape, is set the communion of saints. St. Peter stands as the central figure; to the left are

St. Paul, St. John the Baptist, St. Nicholas, St. Jerome, and others; to the right St. Sebastian, St. Stephen, St. Mary Magdalene, St. Peter Martyr, Sta. Chiara, and another. The landscape is lovely, and the colour of the whole is harmonious and pleasant. The picture was painted in 1507, and was originally in S. Domenico.

The work of Domenico Alfani shows the influence of Raphael rather than that of Perugino, and also illustrates the incapacity of most of the followers of these two masters.

No. 27, Sala XIII., Madonna with angels about to place a crown upon her head. The Child stretches towards St. Peter, who stands on the left; St. Paul is on the right. St. Nicholas with three bags of money, and Sta. Lucia with two eyes on a dish, kneel in front.

No. 36, Sala XIII., Holy Family, Madonna and Child and John the Baptist with SS. Joachim and Joseph and St. Anne. This picture is said to have been designed by Raphael. The pomegranate is a symbol of the fruitfulness of the new life, which had appeared in the world.

No. 37, Sala XIII., by Domenico Alfani. Madonna crowned by angels with the Child, with SS. Gregory and Nicholas.

No. 38, Sala XIII., by Domenico Alfani. Pieta.

We now return to Sala VII. to examine the pictures of Bernardino di Mariotto. They are characterized by a disagreeably cold scheme of colour, the pose of the figures is stiff and ungraceful, and it would probably be difficult to find in the work of any master of reputation three Madonnas with a more wooden expression.

No. 1, Sala VII., represents the Marriage of St. Catherine; opposite to her stands St. Mary Magdalene. These two women offend less than any other part of the three pictures. Behind St. Catherine stands St. Peter, and behind the Magdalene, a bishop.

No. 2, Sala VII., Madonna and Child with SS. Benedict and Francis, is a picture that has nothing to recommend it; the figures of the two monks are little better than burlesques. They stand for the two great ideas lying behind monachism, the old order

of learned recluses, and the new and aggressive mendicancy.

No. 20, Sala VII., by Bernardino di Mariotto, Madonna and Child with SS. Andrew and Giuliano, is of the same general character. St. Andrew bears a fish as a symbol at once of his means of livelihood and of his mission.

The Banners

There is one kind of picture which ought to be mentioned as characteristic of the art of Central Italy and of the temper of the people. This is the banner used alike as a means of display and to express the overwrought feelings of a terror-stricken people.

Perugia was liable to terrible outbreaks of pestilence. In 1348 there was great mortality, and so deadly was the disease, that it is said neither priest nor frate would confess the sick. Between April and August 100,000 individuals are supposed to have died in Perugia and the surrounding territories, and crowds of people went in procession doing penance and fasting. On

the 2d of May in this year there was found under the high altar of the Church of S. Fiorenzo the body of that saint. On the 4th of May there was a great procession of priests, frati, and people; and they carried the body through the town, praying God that of His mercy He would be pleased to make the pestilence cease through the merits and the intercession of S. Fiorenzo. The banners such as we see to-day in the churches of Sta. Maria Nuova and S. Francesco del Prato in Perugia, help us to realize the horror of the unfortunate people. These pictures date from a century later, but pestilence continued to sweep over the town long after the great outbreak of 1348.

These two " plague " banners were painted by Bonfigli, and both of them have been much damaged.

Christ, of more than life size, is the central figure at Sta. Maria Nuova. In His right hand, He bears the arrow of pestilence ready to be thrown among the people. The face is that of a minister of fate, who has neither control over the judgments nor concern with their fulfilment. Its impersonal aloof-

ness could have brought small consolation to those who suffered.

At each side of this great figure saints bear the instruments of the Passion, and above are the sun and moon. At the feet of Christ kneel the Madonna and the Franciscan S. Paolina. The lower part of the picture is divided from the upper by an arch; under it crouch the people of Perugia, and over them hovers Death. At the sides of the groups of citizens kneel St. Benedict and Sta. Scholastica praying for their deliverance.

The banner at S. Francesco del Prato is more elaborate. Madonna Misericordia is the central figure; with her robe she covers groups of men on one side and women on the other. In the upper part of the picture Christ, with a cruciform nimbus, casts down arrows. At His right hand is the Angel of Justice, and at His left the Angel of Mercy. Gathered round Madonna and adding their intercession to hers, are S. Lorenzo and the bishops SS. Severo, Constanzo, and Ludovico. Beneath these, to the right, SS. Francis and Bernardino, and to the left St. Peter

Martyr and St. Sebastian. The special protectors of Perugia, the mendicant preacher and the mendicant brethren, all unite with the special plague saint, St. Sebastian, in the prayer of Madonna. In the lowest part of the picture stands Death; the ground is strewn with his victims, but the prayers have been heard, the Angel of Mercy has triumphed, and the Archangel Raphael strikes Death with his spear. According to legend the face of Madonna was painted by an angel and not by Bonfigli.

Another banner by Bonfigli is preserved in the picture gallery. It is No. 10 in the Sala di Bernardino di Mariotto; the date is 1465. In the lower part of the picture a number of persons put the candles, which they have been carrying in procession, into a basket. S. Bernardino looks on, and in the upper part of the picture the divine approval is signified by the presence of Christ, attended by the nine choirs of angels. This is probably intended to illustrate one of the results of the preaching of S. Bernardino in Perugia. The game of " stones " was an old-established custom in the town,

valued as a means of keeping up the hardihood and fighting quality of the people. The players were divided into two parties and fought, attacking each other with flights of stones and other weapons, so that men were left dead after the contest. S. Bernardino denounced this warfare, and persuaded the people to give their money to buy candles and torches to increase the magnificence of the festival of S. Ercolano, and otherwise to add to the devotion of the town. In this way there was given fifty florins which the companies of the "Sasso," the "Maggio," and the "Monte Luce" had for the games. On the 24th February, being the feast of S. Ercolano, the body of the saint was carried in procession, all the "religious" being, as was the custom, without candles or torches, while the priors, the chamberlains, the treasurers, the stewards, walked with the light of torches. When they reached S. Domenico, they left the candles and torches with Baglione de Fortera and two others, who were the appointed officers for the building and repair of the Duomo; and thus they commemorated the

saint with a more splendid procession instead of with games and dancing.

Another of these banner pictures is No. 14 of the Sala Bernardino di Mariotto in the picture gallery. It is attributed to Niccolo da Foligno or to Bartolommeo Caporali. The date is 1466, and if it is the work of the first-named master, it is not characteristic of his usual style; he generally puts a keener temper and more intensity of feeling into his work.

The subject of the banner is the Annunciation; Madonna kneels at her reading desk, the angel inclines reverently as the message is given. From above, the Father Eternal sends down the dove of the Holy Spirit in a shower of rays, and a company of angels make a joyful noise in celebration of the good tidings. On the lower part of the banner there is a group of kneeling people, including brethren of the Misericordia and magistrates. They are presented by members of the order of the Servi, which had its origin in the special devotion of seven Florentines to the service of the Blessed Virgin.

CHAPTER X

THE DUOMO

THE Duomo of S. Lorenzo as we see it, was founded in 1345, but little or no progress was made for many years. It was not until the middle of the fifteenth century that the work was set about in earnest. In 1437 the foundation of the façade was laid, Bishop Baglioni assisting at the ceremonial. Even to this day, however, the building remains unfinished. The main entrance is at the east end of the church, and the choir to the west. Probably the buildings of the Canonica, and the rapid fall of the ground, prevented the main entrance being designed in its usual position. The church occupies a fine site overlooking the piazza; but the building is uninteresting and no advantage has been taken of the situation.

The nave and aisles are all of one height. They are separated by comparatively light octagonal columns, and the effect is to give an air of true Umbrian spaciousness. The roof is groined and the windows are pointed, but there is no architectural interest that need detain the visitor.

On entering the main door the tomb of Bishop Baglioni, mentioned above, is seen to the right. There are sculptured upon it the four cardinal virtues.

Fortitude with a pillar. Temperature pouring water into wine. Justice with a sword. Prudence with a book.

The first bay to the right is occupied by the Chapel of S. Bernardino, divided from the church by a beautiful iron screen. The chapel is fitted with elaborately carved stalls. The altar-piece is a Descent from the Cross, by Baroccio.

In the second bay is a picture presented by the guild of stone-workers and wood-carvers. The many fine examples of carving and intarsiatura in the Perugian churches testify to the importance and the ability of the latter.

Out of a third bay opens a small chapel containing the baptismal font. The cover has the symbols of the Evangelists and a cross in the central panel. On the pillar dividing the aisle from the nave is the picture known as "Madonna della Grazie." It has the reputation of working miracles, and has been ascribed to Giannicola Manni.

The right transept forms the winter choir. The altar-piece is by Luca Signorelli (1442–1523). Madonna and Child are seated on a raised throne with a garland hung over the back. To the left stand St. John the Baptist and S. Onofrio; to the right are S. Stefano and S. Ercolano. At the foot of the throne a most ungainly angel plays on a stringed instrument. The colour of the picture as we see it to-day is dull and heavy, nor is there any quality of design or treatment to compensate. Madonna is unrefined in type, St. John the Baptist is a sentimental poseur, while S. Stefano looks towards the Child with a supercilious air. S. Onofrio was one of those who led a solitary life in the desert, and for sixty years existed without human intercourse. He is a representative of the

THE "MADONNA DELLE GRAZIE"

extreme rigour of the ascetic life; but such a travesty of humanity as is here represented is unworthy of the artist. There is a certain kind of heavy and conventional dignity in the ordering of the picture, and it is usual to praise the glass with flowers which stands in the foreground; but it is difficult to realize that the painter of the frescoes at Orvieto should have also painted this picture. The date assigned to it is 1484.

The first bay of the left aisle is occupied by the Chapel of the Ring — so called from the ring with which Joseph espoused the Virgin. In 985 a Roman Jew who was selling jewels to a certain Ranieri, a goldsmith of Chiusi, presented him with an onyx, saying, "If thou knewest the dignity of this gem thou wouldst esteem it more than all the rest, for it is the ring with which Joseph espoused Mary." Ranieri took it home, and its existence was forgotten until, on the death of his only son, he was reminded of it, for when they were carrying the body to burial the youth rose up and reminded his father of the ring, as by its virtue he had been brought to life again. The ring was

taken to the Church of Sta. Mustiola, and there it worked miracles. But the monks into whose hands it was committed grew careless, and in 1473 one of them — a German, Winter by name — stole it, intending to take it to his own country. As he left Chiusi a dense fog was sent upon him so that he could see nothing; he lost his way and found himself back at his starting-place. Having a friend in Perugia, he went there, and was taken to Braccio Baglioni, who sent him to the Priors. It was unanimously agreed that the ring was a gift from heaven, and that it should never be allowed to leave Perugia. Siena and the Pope both tried to recover the treasure for Chiusi, but in spite of the weakness of their title the Perugians kept possession of it. The picture of the Sposalizio now at Caen, once attributed to Perugino, but now believed to be by Lo Spagna, was painted for this chapel. The intarsia work of the seats is fine. On the pillar forming the corner of the chapel is a fragment — a portrait of S. Bernardino.

On the wall on the fifth bay to the left is a relief by Agostino di Duccio. In the upper

part is the Father Eternal and two angels; below Christ rises from the tomb between Mary and St. John.

In the left transept is an urn containing the remains of three Popes — Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). Jacques de Vitry tells how, when he came to Perugia to be consecrated Bishop of Acre, he found that Pope Innocent III. had just died. The body was exposed in the Church of S. Lorenzo (not, of course, the present building), abandoned by citizens and cardinals, who were busy with the election of a new Pope. The body was nearly naked, having been stripped of its rich garments the night before. "I entered the church and saw with my own eyes how brief and vain is the uncertain glory of this world."

Martin IV. was honoured by a public funeral, for which the people were taxed, as the canons were not willing to undertake the expense. Many lame and blind people were brought to the funeral, and through the merits of the Pope were healed and freed from their diseases.

The Canonica

To the west of the Duomo a mass of buildings include the Seminary and the Canonica. Within, there is a cloister and an open stairway and loggia, forming one of the most picturesque architectural monuments in Perugia.

In the cloister a number of fragments of sculpture, architectural details, and tablets have been preserved.

1. A figure of S. Lorenzo with his gridiron, of rude workmanship. 91. Creation of Eve. 94. Creation of Eve and the Fall. 134. Madonna and Child.

A tablet records the election at Perugia of the following Popes: —

Honorius III. in succession to Innocent III. in 1216.

Clement IV. in succession to Urban IV. in 1264.

Honorius IV. in succession to Martin IV. in 1285.

Clement V. in succession to Benedict XI. in 1305.

The last of these elections marks an epoch

in the history of the Papacy, and it had an indirect effect on the extension of popular government in Perugia, and in many other parts of Italy.

The death of the Emperor Frederick II. in 1250, and the conquest of Naples by Charles of Anjou in 1266, had destroyed the influence of the Empire. But though the Papacy had crushed the Empire, there was still the King of France to reckon with, and in this relation two strong and commanding natures met and crossed each other's paths during the last decade of the thirteenth century. Boniface VIII. was Pope and Philip the Fair was King of France.

The struggle between them ended in the downfall and death of Boniface in October, 1303. The cardinals at once elected Benedict XI. as his successor, but the position of the new Pope was so insecure that he left Rome after Easter, 1304, and came by way of Orvieto to Perugia. Feeling himself safe in Perugia, and dreading a general council which the enemies of Boniface VIII. demanded, he ventured to promulgate a Bull against those who had been concerned against the late

Pope. It was affixed to the doors of the Duomo in Perugia, and called upon those named to appear before him.

On the 7th July, 1304, Benedict died, and when the cardinals met, the two parties, those friendly to Boniface and those who favoured the King of France, were irreconcilable. The palace in which the conclave was held is described as being the residence of the Pope; it was contiguous to the palace of the bishop and to the rooms belonging to the Cathedral. The building was burnt in 1534, but from the description of its situation it probably occupied the site of the present Canonica and Seminary. Nineteen cardinals met in Perugia on the 10th July, 1304, and it was not till the 5th June, 1305, that the next Pope was proclaimed. A compromise was agreed upon — the friends of Boniface were to name three northern prelates, and the friends of the King of France were to make the choice; and so ended the last conclave held in Perugia. The result of this election was the settlement of the Papacy at Avignon for the seventy years of the Babylonish captivity. The fact that for the

greater part of the fourteenth century there was neither Pope nor emperor in Italy has a most important bearing on the history of popular government throughout the peninsula.

The Maiestà delle Volte

The Chapel of the Maiestà delle Volte is in the street which passes down from the Piazza S. Lorenzo under some high arches; it belongs to the building of which the Canonica and the Seminary form parts. The three-quarter-length figure of the Madonna is painted on a great scale. The Child stands on her knee and she caresses him tenderly. The drapery is richly decorated.

Church of S. Martino

In the Via del Verzaro, near the Piazza Felice Cavallotti, is the Church of S. Martino. Over the high altar is a picture by Giannicola Manni, representing Madonna and Child attended by St. John the Baptist and S. Lorenzo. The picture is graceful and pleasant, with the detached air not uncommon in Umbrian pictures.

The feminine figure of the Baptist is carefully balanced with that of S. Lorenzo, who has his gridiron and a palm branch to signify victory. The central group of the Mother and Child is insignificant. On the western wall to the left of the door as we enter is an illustration from the life of St. Martin. The young soldier wearing a helmet and coat of mail, and already encircled with the saintly nimbus, sits on a prancing horse attended by several armed men. His expression is that of an easy optimism, and he gracefully cuts his robe to give it to the beggar. Above him, Christ appears in glory attended by four angels; but as this part of the picture is much damaged, it is difficult to say whether He wears the robe of charity which St. Martin had given to the beggar.

Churches in the Northwestern District

The Church of S. Agostino, in the northwest district of the town, was originally of Gothic design, but it has since received a Renaissance lining. Some remains of Gothic chapels are shown in which there are traces of fourteenth-century frescoes.

In another side chapel there is a fifteenth-century fresco representing Madonna with SS. Joseph and Jerome. It is of the usual Umbrian type, and probably is the work of one of Perugino's scholars.

The most interesting feature in the church is the choir stalls, fine examples of intarsiatura work, which were designed by Perugino and executed by Baccio d'Agnolo (1462–1543). The centre panels have a representation of the Annunciation.

The sacristy, which is beautifully panelled, has an armoria of the sixteenth century, containing a number of relics. A calendar with a relic of the appropriate saint, for each day in the year, should be noticed.

The larger part of the pictures in Sala X. of the Pinacoteca, in the Palazzo Pubblico, came from this church; and many of them formed part of the great altar-piece, painted by Perugino, the largest pieces being No. 20, the Nativity, and No. 11, the Baptism.

The picture was contracted for in 1502, but was not finished for many years. (See Dr. Williamson's " Perugino," p. 88.)

The Chapel of the Confraternity of S.

Agostino is entered to the right of the little piazza in front of the church. In it there are a number of sixteenth-century pictures. The roof is elaborately carved and gilded.

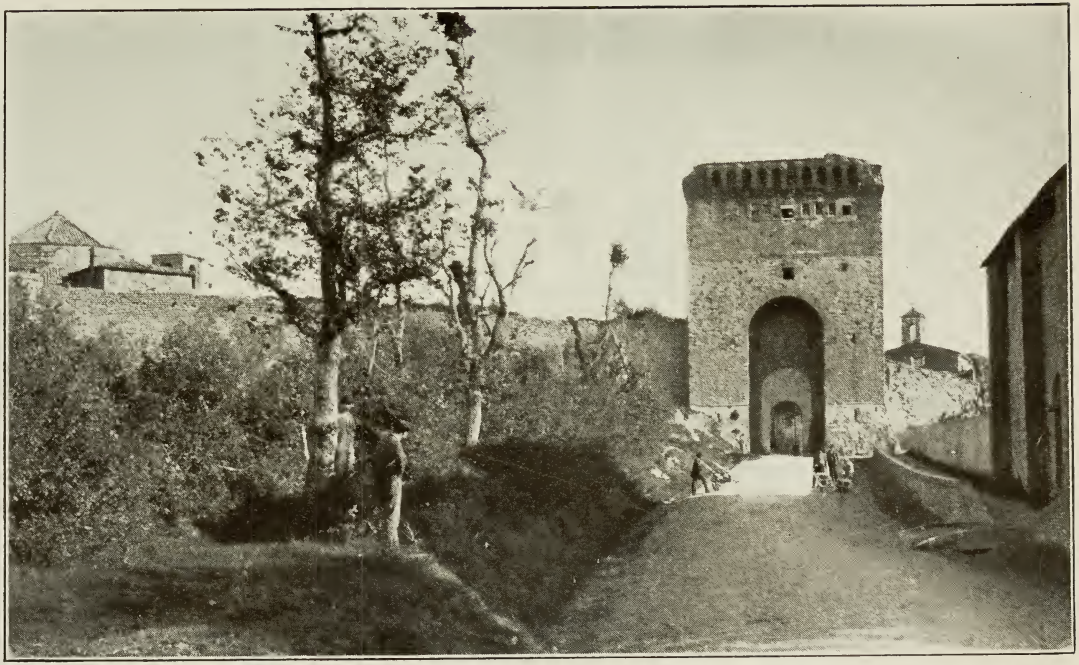
The round Church of S. Angelo stands on high ground near the walls and close to the gate of S. Angelo at the northwestern end of the city. Its circular form has attracted some attention, and it is said to stand on the site of a pagan temple.

The building rests upon sixteen columns of various sizes and styles; and there is also, near the high altar, a cippus with a Roman inscription, and behind the high altar a slab of stone, said to be a pagan sacrificial table, probably once used as the altar.

The sacristan shows a stone which was used to increase the sufferings of martyrs; when they were hung by their hands or by the hair, this stone was tied to their feet.

The church is remarkable for the number of relics it contains. The bodies of two children, S. Severino and Sta. Firmina, and the body of Sta. Justina are preserved, besides the skulls of many other saints.

There are some remains of Umbrian



GATE OF S ANGELO

fresco in the church; and in the chapel to the right the Madonna del Verde is said to be the earliest fresco of the Umbrian school in Perugia. The Gothic doorway outside of the church, probably added in the fourteenth century, has twisted pillars and capitals with foliage.

There is a fine view from the green sward in front of the church.

A pleasant drive may be taken by leaving the city through the gate of S. Angelo, the spot where, according to tradition, St. Dominic and St. Francis met while on their way to the court of Honorius III., then in Perugia, to receive from him the confirmation of their rules. After passing through the gate we see immediately in front the wooded hill crowned by the Church and Monastery of S. Francesco-al-Monte, the favourite retreat of Frate Egidio, one of the early disciples of St. Francis, and the scene of the visit paid by the French monarch to the simple brother. In the *Fioretti* it is told that Saint Louis of France, having heard of the great sanctity of Frate Egidio and desiring to see him, came to his house as a

poor pilgrim, and asked to see the brother. Straightway Frate Egidio left his cell, and without further questions they kneeled down and embraced each other, as though they had been close familiar friends, and all without speaking. Then having continued in silence for some time, understanding each other far better than if they had spoken, they parted; Saint Louis went on his journey and Frate Egidio returned to his cell.

Continuing down hill, through olive groves, we pass through the village of S. Marco, and a mile or two farther on, we see the remains of the aqueduct, built for the purpose of bringing water from Monte Pacciano into the town, during the latter part of the thirteenth century. There was much activity in Perugia in the direction of town improvements at this time, and amongst other enterprises there was this scheme to supply the citizens with fresh water. A commission was given in 1254 to a Messer Bonomo of Orte to bring water from Monte Pacciano, but his attempt was a failure; and it was not until 1276 that efforts were renewed under the direction of two Benedictine

monks, Frati Bevegnate and Alberto, and a Venetian architect Boninsegna.

The work was crowned with success, and on 12th February, 1280, water came into the piazza, and the names of the architects are recorded with much adulation upon the fountain.

Churches in the Northwestern District

The Church of S. Severo

In the eleventh century a certain Romualdo established a community of Benedictines at Camaldoli in the Casentino.

The rule of the monks was strict. They had no life in common, and even the labour prescribed by the rule was done in solitude. Their aim was to reform the practice of the Benedictine order.

A community of these monks settled in Perugia, and built a church and monastery, dedicated in the name of S. Severo, probably in memory of the Archbishop of Ravenna, Romualdo having been a native of that town, and a monk at S. Apollinare-in-classe. In this monastery Raphael, when a youth,

painted part of a fresco, which was finished many years afterwards by Perugino, towards the end of his life. The design fills a lunette, in the lower part of which is a niche with Madonna and Child. Raphael's part of the picture has for its centre Christ showing the wounds of the Passion. An angel floats in the air at each side in adoration, and over the head of Christ is the dove of the Holy Spirit. At the top of the lunette there was originally the Father Eternal, but nothing is now left except the A and Ω on the leaves of a book.

The intention of the design is to set forth a manifestation of the Trinity, which is without beginning and without end. In the lower part of Raphael's design are seated St. Benedict and S. Romualdo, each accompanied by two of their disciples. All are clothed in white, for according to the legend it was given to S. Romualdo to see a ladder reaching up into heaven: on it were his brethren in white robes, and so he changed the black habit of the Benedictine rule into the white one we see here.

With St. Benedict, the patriarch of the

whole order reformed and unreformed, sit his disciples, SS. Maurus and Placidus. With S. Romualdo are SS. Benedict and John, Camaldolese monks, who suffered martyrdom in Poland. St. Placidus and St. Benedict the Martyr have robes of rich colour over their white gowns.

The picture was finished by Perugino, who many years after painted the row of saints that stand below the design of Raphael. To the left are Sta. Scholastica and SS. Jerome and John the Evangelist, to the right St. Martha and SS. Boniface and Gregory the Great. St. Martha is perhaps placed here in relation to Sta. Scholastica as the one who, according to tradition, was the first to gather together a convent of sisters, while Sta. Scholastica as the first Benedictine nun may be regarded as the foundress of conventual life for women.

There is nothing in Raphael's part of the work to indicate his future fame; it may, however, be noticed that his faces are not of the broad-browed and flat type common with Perugino and many of his scholars.

The six large standing figures which

Perugino painted below are heavy and dull. They pose in purposeless attitudes, and, with their expressionless faces, they represent the master perhaps at his worst.

Churches in the Southeastern District

The Church of S. Domenico lies at the southeastern side of the town, on the way to S. Pietro dei Cassinesi. The campanile is one of the landmarks of Perugia, rising, as it does, a short tower, pierced with large openings. Its bald and neglected appearance is in keeping with the blank walls of rough brick work and the gaunt, half-ruinous look of the whole building. It is, indeed, no unfitting symbol of the renunciation of the world preached by the founder of the order to which it belongs, for it seems to owe nothing to the care of man.

The original Gothic design has received a Renaissance lining, better fitted to express worldly magnificence than the ascetic life of the mendicant preachers.

The only remains of the original Gothic church are some details of a chapel at the

foot of the belfry, reached by a door opening out of the northern transept, where there are fragments of frescoes relating to the life of Sta. Caterina. The great eastern window is also a remnant of the Gothic church. In the fourth chapel in the right aisle is a work by Agostino di Duccio (the sculptor of S. Bernardino). It consists of frescoes framed in graceful terra-cotta designs. The subject is the Glory of the Virgin, who sits in the semicircle at the top, with the Child upon her knee, attended by angels. Beneath are the two busts of David and Isaiah, the human ancestor, and the prophet of the life which was to work the salvation of mankind. At the sides of the monument are the Angel Gabriel and Madonna in Annunciation. Below them stand St. John the Baptist as forerunner, and S. Lorenzo as confessor-martyr and patron of Perugia. Around the niche, which is now empty, are small pictures illustrating acts of mercy and miracles wrought by the intervention of Madonna.

The large eastern window is filled with modern glass. The circle at the top of the window contains the figure of Christ with

cherubim and seraphim. Below, in the pointed arches, are prophets and evangelists. In the upper range of large figures the Archangel Gabriel and the Virgin are in the centre, SS. Peter and Paul at the extreme right and left. In the centre of the next course are the two Perugian bishops, SS. Ercolano and Costanzo, with St. Dominic and the martyrs SS. Stefano, Peter (Martyr), and S. Lorenzo. The next range of figures have the four doctors of the Church, Pope Benedict XI., and a Dominican; the lowest range of figures consists of six female confessors and martyrs.

The left transept contains the most important monument in the church, viz., the tomb of Benedict XI., by Giovanni Pisano. The Pope died in Perugia in 1304, and the work was executed shortly afterwards. The design suffers from the lightness of the supporting columns and the skeleton-like outline of the cusped arch and of the arcading which forms the upper part of the monument. Under it the Child sits on Madonna's knee and receives the homage of the Pope. The sculpture itself falls below the style of

the lower part of the monument, and the architectural forms interfere with the proper effect of this group. Neither are the busts of SS. Peter and Paul, a monk, and an Apostle, on the face of the canopy, at all equal to the main design. But when this is said, nothing except praise remains for what is one of the finest monuments and one of the most perfect examples of sepulchral sculpture in Italy. At the head and foot of the dead man are angels withdrawing the curtains so that we may see the recumbent figure. It must be admitted that the subject of the curtain-drawing angels, which became a Tuscan tradition, is rather petty in conception, but in this instance the extreme beauty and grace of the angels so occupies the mind that the motive is scarcely noticed. The figure of the Pope is a most harmonious design; the face suggests neither death nor life, but only eternal peace. The graceful lines of the drapery, and the solemn simplicity of the form, erring neither in gaunt asceticism nor in dramatic suggestion, make up a composition such as is hardly equalled elsewhere. The subtle art of Giovanni has

left behind all trace of Romanesque rudeness, and it has not yet suffered from the mannered weakness and the feeble melodrama of later times.

Benedict XI. filled the papal chair for a few months following the stormy life of Boniface VIII., and before the beginning of the seventy years of the Babylonish captivity at Avignon; but, as the sculptor has shown us, for him there is now no warfare. He has entered into the full harmony of existence, and this marble is a symbol suggesting with marvellous subtlety the existence which has neither beginning nor ending.

S. Pietro dei Cassinesi is a Benedictine foundation, dating from the later part of the tenth century. The church is Basilican in character, and the nave is divided from the aisles by antique columns removed from the Church of S. Angelo. The eastern part of the church is separated from the nave by a triumphal arch, on which is painted the Annunciation; the form of this part of the church is Gothic. There are no transepts, and the shallow recesses formed by the piers of the triumphal arch are used as

CHURCH OF S. PIETRO

organ lofts. The flat wooden roof is coffered, and richly coloured and gilded. No part of the wall surface is left without decoration of some kind, and although for the most part the paintings are uninteresting and poor, the general effect of the broad and simple nave, the brilliant colouring, and the dark masses of the choir stalls, is distinctly striking.

The founder of the monastery, S. Pietro Vincioli, was a man of force and character, and amongst other things he impressed his own generation by his power of working miracles. One of these is connected with the building of the church. It is recorded in a picture in the fifth bay of the right aisle, where a granite column (now the second to the left of the nave) is seen suspended in the air by the will of the abbot, the rope having broken.

Turning to the pictures in the church, there is immediately to the right of the central door an indifferent picture by Orazio Alfani (1510–1583) giving facts from the life of St. Peter. It contains a traditional portrait of Perugino.

Right Aisle — *First bay.* A pleasing painting by an unknown hand, representing Madonna and Child with St. Mary Magdalene and St. Sebastian.

Third bay. A very poor and mannered Assumption of the Virgin by Orazio Alfani. It serves to remind us of the depth to which art fell in the sixteenth century.

Seventh bay. A picture representing the choice offered to King David between war, pestilence, and famine.

Eighth bay. A picture attributed to Masolino (1383?–1440?), in which St. Benedict, attended by SS. Maurus and Placidus, gives the rule to a group of kneeling monks.

Ninth bay. A picture showing how at the intercession of Pope Gregory the Great the plague was stayed in Rome. The Archangel Michael appears in the sky sheathing his sword; below is the Castle of S. Angelo.

Tenth bay. To the right opens the small chapel dedicated to St. Joseph; above the door, on the inside, is a fresco by a scholar of Perugino.

Over the entrance to the monastery is a

Marriage of St. Catherine by Bonifazio. Opposite to the entrance to the monastery, on the pier of the triumphal arch, is a Descent from the Cross, attributed to Sebastiano del Piombo (1485–1547).

Left aisle — *Fifth bay.* Entombment, said to be by Perugino. It has nothing to recommend it; we note in particular the feeble rendering of the nude.

Seventh bay. Annunciation. Supposed to be a copy from Raphael, made by Sassoferrato (1605–1685). A paltry effect is given by the representation of the Father Eternal seen through a window.

Ninth bay. Adoration of the Magi, by Eusebio di San Giorgio (working 1492–1527). This picture is distinctly one of the most satisfactory in the church, and it places Eusebio on a higher level than other examples attributed to him in the picture gallery. We may remark the growing tendency to realism which permits the representation of one of the kings as a negro.

Farther on, in the left aisle, is a copy, by Sassoferrato, of Raphael's Entombment.

At the end of the left aisle is a Pieta by

Bonfigli (1425–1496). To the left, a stout and burly St. Jerome translates the Scriptures, and receives inspiration for the task from an angel. To the right stands St. Leonard, a stiff and expressionless form, bearing a yoke in his right hand. This symbol reminds us of his works of charity for those who suffer adversity in prison or in slavery. In the centre of the picture Madonna bears the dead body of Christ on her knee. There is no undue exaggeration of expression nor of weak sentiment, but there is an unimaginative realism and a consequent lack of true dignity in the conception.

The love of decoration comes out in the rich hanging in the background. This tendency may be noticed in some of the examples by Bonfigli in the gallery.

Three chapels open out of the left aisle. The most westerly, that of the Holy Sacrament, contains some exceedingly bad paintings by Giorgio Vasari (1512–1574), the historian of Italian art. These pictures are filled with enormous figures — pale, dry, hard, and uninteresting. They are supposed to have been painted in 1566. There is

also an unimportant fragment attributed to Lo Spagna (working 1503–1530?).

The Cappella Ranieri has a picture by Guido Reni (1574–1642), which need not detain the visitor.

The last of the three chapels is that of the Baglioni. There is a marble altar-piece by Mino da Fiesole (1431–1484), an unfortunate example of the master's manner. The subject is the Rising from the Tomb. Above the altar-piece is an Annunciation, an unimportant picture by Pinturicchio (1454–1513). On the right wall of the chapel is a picture by Sassoferrato.

In the sacristy, which opens out of the right aisle, there are five fragments by Perugino, parts of an altar-piece, the principal part of the picture having been taken from Perugia by the French. They represent three Benedictines, viz., Sta. Scholastica, the sister of St. Benedict, S. Maurus, one of his principal disciples, and S. Pietro Vincioli, the founder of the monastery. The other two panels represent two of the patrons of Perugia — SS. Ercolano and Costanzo.

There are in the sacristy and in an adjoin-

ing room some finely illuminated choral books. They are the work of Piero di Giacomo da Pozzuolo (1471–1472), Bocchardini di Firenze (1517–1518), and Maestro Mose di Napoli (1525–1526).

At the entrance to the choir there are to the right and left ambones decorated in the Renaissance style. They may be regarded as elaborate examples of the taste of the end of the fifteenth century.

The choir stalls are the work of Stefano of Bergamo (1535); the carving and the intarsiatura are said to be from designs by Raphael. On the arms of the stalls to the left there may be found the four symbols of the Evangelists, and the punishment of the damned — tormented by serpents. On the right are various symbolical animals, such as griffins, dolphins, dragons, winged horses, and sphinxes. On the carved panels at the back of the upper row of stalls there are designs of the Nativity, of St. Jerome in the Desert, and of the Ascension of Christ. The finest pieces of intarsiatura are on either side of the door opening on to the balcony at the back of the choir; they represent to

CHOIR STALLS OF S. PIETRO

the right the Finding of Moses by the daughter of Pharaoh, and to the left the Annunciation.

There is no doubt an intentional apposition in the choice of these two subjects, as Moses, the redeemer of the Israelites from bondage and their lawgiver, was regarded as a type and figure of Christ. Near to the entrance there is a "pila," or holy water basin, with the figures of fish carved in relief. The intention, probably, is to allude to the symbolical meaning given to the fish as a figure of Christ: "This is that Fish which in baptism is brought by invocation into the waters of the font, so that what was water is, from Piscis, called Piscina."

The Church of S. Costanzo is outside the town, on the same ridge of hill as that upon which S. Pietro dei Cassinesi stands, and is reached from the Porta S. Pietro. The small building, with its simple and graceful bell-tower, and its round-arched portico on the southern side, forms a picturesque group with the Casa di Parrochia behind. The ground falls away rapidly to the east, north, and south, and the piazza in

front of the church commands a wide view over the spacious Umbrian valley.

S. Costanzo, or Constantius, a Perugian, was elected the second bishop of his city, about the middle of the second century. He lived a godly and holy life, being described as just, strong, prudent, and temperate; and when the soldiers of Marcus Aurelius tried to constrain him to abjure his faith, he endured persecution with fortitude, issuing unhurt from the flames of the furnace, and singing hymns in the cauldron of boiling oil. He was decapitated near Foligno on the 28th of January, 154, or according to others in 173, and his body was carried by a pious disciple to the place called Aiola, outside of the gate of S. Pietro of Perugia, and honourably buried, upon the spot where the Church of S. Costanzo now stands. Every year on the 28th of January it was the custom of the magistrates, with the colleges of the arts, all the religious bodies, and the clergy, to visit the shrine of this saint, one of the patrons of the city, in procession, with the greatest devotion and magnificence. Ten prisoners were liberated annually on that

GATE OF S. PIETRO

day in honour of the saint, and all the expenses of the procession were borne by the commune. The present church is a building dating from the end of the twelfth century, and is especially noteworthy as the only example of the Romanesque style of architecture in Perugia. It has been restored mainly at the instance of the present Pope, Leo XIII., who was formerly Bishop of Perugia. The sculpture upon the western façade has several interesting features characteristic of the art of the twelfth century. The principal theme is the Announcement of the Gospel to all nations, and the regenerating power of the Word, upon the life of the Christian.

Upon the pediment at the top of the building is the figure of the Eternal surrounded by an aureole, at the foot of which spring branches of the vine, symbolical of the Church upon earth. Below this figure is a round window, with stone tracery composed of crosses and circles. In the centre is the Lamb, the Agnus Dei, holding the ensign of the Resurrection. Round the circular window are the symbols of the four

Evangelists supported on brackets. At the top are the eagle (St. John) and the angel (St. Matthew); at the bottom are the ox (St. Luke) and the lion (St. Mark). The window as a whole suggests the triumph of the Lamb, and the conquest of the world by the gospel, which was spread over the four quarters of the globe. The sculptured friezes both above and below this window have figures of animals in the attitude of adoration before a cross or an altar, significant of the praise which all creation offers to the Lamb. On either side of the porch upon the wall are four panels, with the cross as the principal theme. The two nearest to the door have on the arms of the cross and at the foot the figures of doves, lions, and griffins, representing the strong and the proud, who, as well as the meek and simple souls, take refuge beside the cross.

The sculpture round the doorway repeats, in a slightly different form, the ideas expressed in the upper part of the façade. The workmanship is rude, but in spite of the technical deficiencies the figures have an air of dignity and vitality.

Upon the lintel, the Eternal is seated on a rainbow enclosed within a glory, in the act of blessing and holding a roll of the law. At the sides are the four symbols of the Evangelists, each with an open book. The figure of the legislator, with his servants the Evangelists, was the subject almost universally chosen for the principal place upon the west front of churches up to the end of the twelfth century. After that time the usual theme became the Last Judgment. In place of the Manifestation of the Word there is the Judgment of the Judge.

The sculptured jambs have suffered much damage, and do not now appear to be in their original position.

A running scroll, with men and animals among the leaves, is a favourite subject for the lintel and side-posts of doorways. Other examples will be found on such Romanesque churches as the Duomo, Assisi; S. Pietro, and the Duomo, Spoleto; and the Duomo, Spello, where the main theme is the same, that of a plant bearing fruit and leaves, with men and animals in its branches.

There was evidently a symbolical signif-

icance attached to such figures, but no very satisfactory explanation has yet been given to cover all the variations in representation.

It has been suggested that the plant represents that which provides safety, shelter, and healing for the soul; it stands in fact for the same ideas as the symbolical tree in the book of Revelation, whose leaves were for the healing of the nations, and as the vine of the Lord, in the New Testament.

The figures in the branches are symbols, signifying both the unregenerate man and the man whose wild and savage nature is changed to a state of holiness by feeding upon the Word.

A careful comparison of the various examples to be found in Romanesque sculpture would very probably lead to a more satisfactory solution of the underlying meaning; and the writers would recommend such a study to other travellers as one likely to prove full of interest.

At S. Costanzo, on the left, at the foot of the jamb, are several wild beasts tearing and rending one another, as man in the

FAÇADE OF ORATORY OF S. BERNARDINO

unregenerate state is a prey to evil passions. Above these animals a contrast is offered by birds dwelling in safety and peace among the branches, significant of the joys of those who live in harmony with the divine ruling. These two groups may also allude to the punishment of the wicked in hell, and the reward of the blessed in heaven, while birds feeding upon the vine, and drinking from the chalice, are symbols of the sacrament of the Eucharist, the instrument by means of which the regenerate nature is strengthened and the hope of blessedness attained. The interior has been entirely restored. The walls and ceiling have been painted with symbolical designs, and several panel pictures, as well as the high altar are in the Byzantine manner.

The effect is good, and admirably suited to the general character of the building.

Churches in the Western District

The Oratory of S. Bernardino close to the Church of S. Francesco del Prato, has a façade covered with sculpture executed by Agostino di Duccio in the year 1461.

The central subject is the Glory of S. Bernardino. In the pediment Christ sits in the act of blessing, attended by angels in adoration. On the pilasters on each side of the building are two niches. The upper ones have a representation of the Annunciation, to the left the Archangel Gabriel, and to the right Madonna. The two lower niches have the Perugian bishops SS. Costanzo and Ercolano. The inscription running along the foot of the pediment is — "Augusta Perusia, MCCCLXI." The doorway has, in the tympanum, S. Bernardino in an aureole of flame, surrounded by angels, on a long panel, and on two panels (beneath the figures in Annunciation) are sculptured acts of the saints. On the pillars at the sides of the doors the panels have angels in low relief, except on the lower ones, on which are figures of Poverty and Chastity to the left, and Temperance and Obedience on the right. The angels round the central figure, and those on the panels at the sides of the door, make music on a variety of instruments. The composition expresses joy and praise to God for the life of the

saint and for the miracles which he was permitted to work for the edification alike of the souls and the bodies of men. The virtues round the doorway represent the ascetic ideals of St. Francis and his followers, of whom S. Bernardino was counted among the stricter sort.

We shall better understand this monument if we compare it with others in which there was the same intention to glorify the divine power as it was manifested in the lives of great theologians and teachers. At Assisi, over the high altar in S. Francesco, Giotto has painted the Glory of St. Francis. Choirs of angels surround the saint, who bears the cross and a book. The Glory of St. Augustine is found at S. Francesco in Pistoia, where the saint is seated on a great throne, the dove of the Holy Spirit descends on him, doctors of the Church surround him, and below are the seven virtues and the seven liberal arts. Here it was not so much the ascetic ideal which was proclaimed as the cultivation of knowledge and virtue by which man attains the goal of life. A somewhat similar lesson was taught by the

Glory of St. Thomas Aquinas at S. Caterina in Pisa, where we see how he was inspired both by Holy Writ and Greek learning, and how he was thus enabled to bring light into dark places by his writings. The façade of S. Bernardino illustrates that view of life in which asceticism is the moving power in the world.

It is the ideal of the mendicant that is held up for imitation; it is by the Franciscan virtues that man is supposed to reach the true aim of life.

S. Bernardino spent his whole life in preaching, and on four occasions he came to Perugia. Once in the depth of a cold and hard winter he preached for five days, during which time the weather was softened so that there was neither rain nor cold. It was in 1425 that he made most impression; three thousand persons listened to him in the piazza; no work was done during the time, and debtors were freed from the danger of arrest.

Turning to the acts of the saint we see, below the figures of the Annunciation, two scenes, results of the preaching of S. Ber-

nardino. In one of them the sheep kneel, and behind the preacher there appears on the wall the famous monogram with the name of Jesus.

On the panel below the tympanum there are three separate scenes. To the left is the story of a child who was saved from drowning, and to the right the devil appears to a man who has been condemned and cast into prison. Satan, however, is cheated of his prey by the saint, who appears with the chalice, and saves the unfortunate prisoner. In the centre panel between these two scenes there is a graphic picture of the burning of vanities. On one occasion S. Bernardino preached against the painting of the faces of the women, against their false and counterfeit hair, and their licentious behaviour; and in like manner against the games, the cards, and the dice of the men, and against charms and things of witchcraft. On the Saturday he caused all abominable things to be brought into the piazza, where a wooden castle was built and filled with vanities. On Sunday fire was set to the pile, and the heat was so great that no one

could come near it. It was the memory of some such scene that prompted the design of the central panel, where we see the saint preaching, and groups of listeners looking on at the burning vanities, out of which the devil springs.

Agostino (1418–1481) is said to have been a pupil of Luca della Robbia, but his art has a distinctly personal character. He has no sympathy with mediæval methods, nor has he comprehension of the inherent quality of classical art. He is moved by the spirit of the Renaissance without being touched by that which is essential in Greek sculpture. His style has more affinity indeed with Gothic models. He has, however, no great respect for tradition of any sort, and seems to live and move in a fresh atmosphere, and with new motives. The larger statues in the round are not remarkable, but that of S. Bernardino in moderate relief has strength and vitality. It is in the figures in low relief, and particularly in the angels and the virtues round the door, that we find something new; a style which shows a powerful individuality, an extraordinary flexibility of mind, a re-

markable capacity for making swiftness of thought take visible shape. Subtle insight is matched by subtle execution. The long, lithe figures, with their flowing draperies, exceed the limits of gracefulness; the pose is sometimes forced, and the expression is occasionally exaggerated. But there is a joyousness in the life and an abandon in the feeling that carries us beyond such criticism. It is a picture of asceticism drawn by one who had no sympathy with it, and probably no true idea of what asceticism meant. There is no reserve or restraint in the method, and yet by some magic of brain and hand we get a true impression. The "Poverty" of Agostino is no mean associate for her who is wedded to St. Francis at Assisi.

S. Francesco del Prata

This is a Gothic church which received a Renaissance lining in the eighteenth century, and is now being restored to its original state.

In 1277 it is said that the Perugians, finding that there were several of the Order of St. Francis dwelling in their city, and

desiring to honour that great and glorious saint, decided to dedicate to him the ancient building formerly called Santa Susanna, a church that had always been much frequented by men of the city.

During the fourteenth century the Franciscans seem to have been held in high esteem by their fellow-citizens, and the buildings of S. Francesco were frequently used by the magistrates as places of meeting while the palace of the Priors was undergoing alterations.

In 1310 four of the Padri of S. Francesco, as they are called by the chronicler, were chosen for the important office of reporting to the Priors the names of those worthy of being elected Podestà. They were sent to the various towns of Tuscany, Lombardy, and the March, to record the names of all those who had dignity and dominion, and who were most renowned in arms and in letters. From this list of names furnished by the brethren the magistrates made their choice of the new Podestà.

The Frati of the Penitenza of St. Francis, as those were called who held the rule of the

saint in devotion but did not live the conventual life, also received important commissions from the governors of the town. In 1311, for instance, five of the brethren were elected by the Priors to collect a special tax laid upon the citizens, and a few years later ten were appointed to make a valuation of the property of the townfolk.

The Frati of the Penitenza also took part in the election of the Priors, which was often a combination of nomination and lot. In 1331 they were elected to assist the twenty-five citizens whose duty it was to make up a fresh list of the names of those considered to be eligible for election as Priors.

It was in this church that Fra Egidio, one of the first followers of St. Francis, was buried, but the sarcophagus containing his remains is now in the church attached to the University.

The gonfalone in the eastern chapel has already been noticed (see the note on "Banners," pp. 196–201). In the crypt there are some frescoes of the school of Giotto, representing the Sposalizio, the Death of the Virgin, and the Crucifixion.

It was in this church that the body of Braccio Fortebraccio was laid in great state by the Perugians. Fortebraccio was killed in 1424, while fighting near Aquila, and was buried near Rome. His nephew, Niccolo della Stella, a condottiere employed by Eugenius IV., caused the bones to be taken up, and to be blessed by the Pope and carried to Perugia.

The citizens were prepared to show the greatest honour to their former lord, and the coffin, covered with a blue velvet pall, was carried in procession from S. Domenico to S. Francesco del Prato. The day was observed as a general holiday, and the procession included the consuls of the arts, the Priors, the doctors of the University, escorted by forty knights.

PART II

Smaller Umbrian Towns

PART II—SMALLER UMBRIAN TOWNS

CHAPTER I

GUBBIO

GUBBIO is on a line of railway which connects Arezzo with Fossato, a station on the Foligno-Ancona line. The journey from Arezzo to Gubbio occupies from four and a half to five hours, and from Gubbio to Fossato is about an hour's journey. This railway also serves Città di Castello and Borgo San Sepolcro; it passes through a beautiful country.

Another way of reaching Gubbio, and one that is still more pleasant, is to drive from Perugia; this takes about four hours. Passing out of Perugia by the Porta Augusta the road descends rapidly to the valley of the Tiber. The stream here is often a succession

of shallows reflecting the willows on its banks, rather than the river that is familiar to us in Rome. It is crossed by a high bridge, and soon afterwards the road to Umbertide goes off to the left. The road to Gubbio lies over a range of hills bare of vegetation, and with but few inhabitants. Some sheep, tended by wild-looking men clothed in goat-skins, find a little grazing during parts of the year, and here and there a bit of open woodland reminds the traveller of a Surrey common. The charm of the drive is in the distant views over the Umbrian valleys, with the chain of the Apennines forming a magnificent background. For the last mile or two the road crosses a broad valley leading to the foot of Monte Calvo.

Gubbio is built on the lower slopes of the hill. The circuit of the ancient walls is too large for the modern town, which clusters round two immense mediæval buildings, the Palazzo dei Consoli and the Palazzo del Municipio. Above these stand the ducal palace and the Duomo, and for a background there is the grey side of Monte Calvo.

Gubbio was famous for its school of

PALAZZO DEI CONSOLI

pottery, particularly in the early part of the sixteenth century, when Maestro Giorgio produced the ruby lustre which has made him famous. Hardly any of this ware is to be seen in the public collections of the town, but those who are interested in it will find many examples in the South Kensington Museum.

The two municipal buildings are raised on huge buttresses of masonry. They form striking examples of the style of architecture usually found in fourteenth-century buildings of this kind. They suggest the spacious and magnificent life of the Italian city republics.

The Palazzo dei Consoli, on the right side of the Piazza della Signoria, has nothing to attract the traveller except its own architectural magnificence.

It is in the Palazzo del Municipio that the life of the modern town is centred, and it is here that the collections belonging to the city are kept. This building contains a great hall in which there is a collection of paintings, furniture, etc.

The entrance doors are of carved wood.

The principal objects of interest are as follows: —

Madonna and Child, a detached fresco of the school of Nelli.

A gonfalone, by Sinibaldo Ibi. On one side, "Mater Misericordia," on the other, S. Ubaldo.

Sta. Chiara and St. Francis, by Timoteo Viti.

Madonna and Child and St. John, a beautiful little picture by Fra Filippo Lippi.

St. Vincent. School of Nelli.

In a cabinet there is an authentic example of the famous Gubbio ware made by Maestro Giorgio. There are also other pieces by his son.

Two ivory powder-horns have scenes from the Passion carved upon them.

Models of the statues of SS. Ubaldo, George, and Anthony, which were carried in the procession of the "Ceri."

Diplomas are shown, granted by Frederick Barbarossa, 1163, Henry VI., 1191, Otto IV., 1211, Frederick II., 1241–1244, and 1248, and by the vicar of King Manfred, 1259.

The furniture includes many fine chairs

and cassoni. In the Sala del Gran Consiglio there are a number of portraits of persons who have been more or less connected with the town. Many of them are obviously unauthentic. Amongst others there are portraits of Oderigi, the painter, who died in 1299; various members of the Carpegna family; Julius II. (della Rovere); Innocent X. (Pamfili); and Leo XII.

The most curious objects in the collection belonging to Gubbio are the Eugubine tables. Seven of them are preserved here. They are of bronze, and the inscriptions upon them are still a subject of speculation for scholars. Five of the tables are written in Etruscan letters, and two in Latin. The language, however, is neither Etruscan nor Latin. It is supposed to be an Umbrian dialect closely allied to Oscan and Latin. The date assigned is about two centuries before Christ, when the Umbrians, as a people, had no power, and when their numbers are said to have been greatly reduced. The writing is concerned with the ritual of a body of priests known as the Attidian Brethren. The tables were discovered in 1444.

S. Agostino

Just outside the Porta Romana is the Church of S. Agostino. In the third chapel to the right in the nave of the church is an interesting picture of Madonna and Child. At either side angels present a group of souls, a dove descends on Christ, and angels make music. The most attractive feature of the church is, however, the choir, where the story of St. Augustine's life has been painted. The pictures are attributed to Ottaviano Nelli, who is known to have worked between the years 1403 and 1444. He was the son of Martini Nelli, a pupil of Guido Palmerucci, a painter of Gubbio, supposed to have flourished between 1280 and 1345. Palmerucci is said to have been the pupil of Oderigi, who died in 1299, and who has become famous from the mention of his name by Dante. Ottaviano Nelli worked under the patronage of the Counts of Montefeltro, but it is said that only a single figure of St. Sebastian remains of all that he painted during a ten years' residence in Urbino.

We turn now to consider the paintings in the choir.

Plan II

The frescoes on the roof, Nos. 1, 2, 3, and 4, describe the training of St. Augustine. He himself has told us how he disliked the routine of the schools, and how he enjoyed the tale of Troy as a " most pleasant spectacle of vanity." He also describes how he was roused to a desire for wisdom by the reading of Cicero's " Hortensius," and how by its influence his affections were changed and his mind turned towards God. In each of the frescoes in the vaults, besides the picture referring to some point in the youth of St. Augustine, there is a figure of an Evangelist.

Leaving his native town of Tegaste, Augustine went to Carthage to continue his studies. He read the " Ten Predicaments " of Aristotle alone, and he studied all the books that he could get bearing on the liberal arts; and thus he became fitted to teach. From Carthage he went to Rome, and from Rome he was sent by the prefect Symmachus as a teacher of rhetoric to Milan.

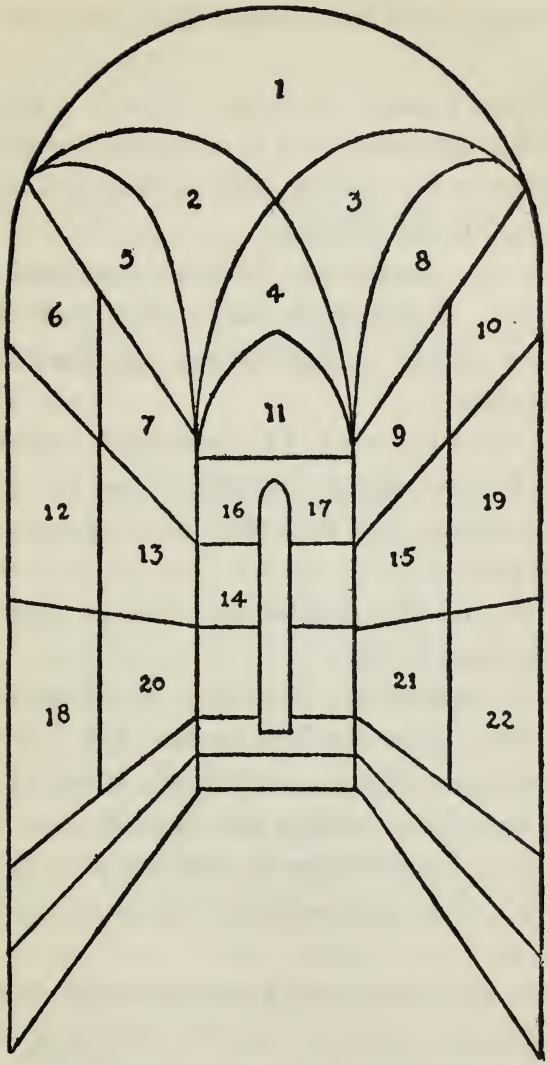
These journeys are painted in the frescoes Nos. 5, 6, 7, and 8, and in the latter picture we see Augustine teaching.

At Milan he came under the influence of St. Ambrose and Simplicianus; the scene to the left of No. 9 probably represents Augustine taking counsel with the latter. To the right of the same picture the story is continued. While walking alone and being in much mental stress, he heard a voice saying, "Take up and read." Supposing it to be a voice from heaven he returned quickly to his friend Alypius, and seizing the book of the Apostles he opened it and read, " Not in rioting and drunkenness, not in strife and envying; but put ye on the Lord Jesus Christ, and make not provision for the flesh to fulfil the lusts thereof."

No. 10 depicts the baptism of St. Augustine. He and his son were baptized by St. Ambrose. It is said that during the ceremony in answering each other they made the verses of the " Te Deum laudamus."

No. 11 perhaps represents the setting out to return to Africa.

No. 12 shows the death of Sta. Monica,



Plan II. — Choir of S. Agostino Gubbio

his mother, at Ostia while they were on the way.

In No. 13 he lands in Africa. On his return to Africa (No. 14) he went to Hippo, and against his will he was ordained a priest by Valerian the Bishop.

No. 15. Valerian having resigned the bishopric, Augustine was constrained to take the office. This fresco represents his consecration.

Nos. 16, 17, and 18 probably represent some of the many controversies in which St. Augustine was engaged with Manicheans and others.

In No. 19 St. Augustine sees a vision of the crucified Christ.

No. 20 shows the death of St. Augustine. When the Vandals laid waste the country they besieged Hippo, and in the third month of the siege the bishop fell ill and died.

No. 21. Translation of the body to Pavia.

No. 22. The miraculous deliverance of a prisoner.

These frescoes were painted when Gentile da Fabriano was at work in various parts of Italy, and when Masolino and Masaccio

were transforming Florentine art. But the painter at S. Agostino was no such craftsman as Gentile, and he had no comprehension of the subtle change which was being worked out by Masaccio. The paintings have been covered with plaster, and it would therefore be unfair to judge of the colour; for the rest, a certain love of realism only produces a rather childish art, wanting alike in force and dignity.

Sta. Maria Nuova

Over one of the altars in this church is the fresco known as "Madonna del Belvedere." In the centre sits Madonna with the Child on her knee, to the right is St. Anthony, to the left S. Emiliano; the donors (Pinoli) are presented, one by an angel, the other by St. Anthony. Around Madonna the heavenly choir make sweet music. Over her head, God the Father in a glory of angels holds a crown. The colour is very harmonious, the robe is light blue, the undergarment is red and there is a thin veil of white; all the drapery is flowered with gold.

The background is a design in blue, each square being filled with an animal study in gilt. Behind Madonna two angels support a rich hanging. St. Anthony and the two donors are indeed the only undecorated elements in the picture. Sienese influence is strongly marked throughout. Madonna is a passive and unemotional woman; the heavenly music and the heavenly glory which surrounds her awaken no response of any kind. The picture is too unsubstantial to be real; it is too unimaginative to be ideal. The figures suggest no actual existence; they are symbols treated with little attempt at relief. There is a pensive atmosphere of devotion, and a feeling tender rather than powerful. Besides all this the picture is a charming study of colour, which comes naturally to so many of the painters who lived in these wide upland valleys. Some one has said that this is the most beautiful of all Umbrian paintings, and when we stand before it, it hardly seems worth while to contradict such a saying. The picture has been attributed to Ottaviano Nelli, and the date assigned is 1403 or 1404.

PALAZZO DUCALE

The Palazzo Ducale

In the year 1384 the people of Gubbio are said to have driven out the ruling family of the Gabrielli in order to welcome the sway of Antonio, Count of Montefeltro. Whether this be an accurate statement of what happened or no, the town became part of the possessions of the family which ruled as Counts of Montefeltro and Dukes of Urbino. In the fifteenth century Frederick, Duke of Urbino, began to build a palace in Gubbio, and the work was continued by his son Guidobaldo. In 1474 Frederick received the English order of the Garter, and in 1504 Guidobaldo was also made a Knight. He sent Balthasar de Castilione, the author of the *Cortegiano*, to represent him at the installation, and it was to the palace at Gubbio that the envoy returned to give an account of his reception. The use of the Garter among the ornaments of the building recalls the dignity bestowed on the two Dukes. On the death of Guidobaldo, the Dukedom of Urbino passed into the family of the Della Rovere. Their arms will be

noticed on some of the monuments in the town. The building of the palace is falling into ruin, but the courtyard still shows how graceful and dignified were the palaces built by the great men of the Renaissance.

The Duomo

Opposite to the entrance of the courtyard of the palace is the Duomo. Over the main door is a circular window with the Agnus Dei above it, and around it are the symbols of the four Evangelists, curious examples of forms half men, half animals.

In the nave of the Duomo there is, in the first chapel to the left, Madonna and Child between SS. Ubaldo and Sebastian, by Sinibaldo Ibi (working 1528). In the third chapel, to the left, there is St. Mary Magdalene crowned by angels, by Timoteo Viti (1467–1523). In the tenth chapel, to the left, Eusebio di S. Giorgio (working 1492–1527) has painted a Nativity with shepherds in adoration and the Magi in the background.

In a room off the sacristy there is preserved a fine vestment of Flemish work

presented by Pope Marcellus II. in 1555. In the centre of the cope is the Last Supper. The other scenes are the Agony in the Garden, the Kiss of Judas, Christ before Pilate, the Crowning with Thorns, the Flagellation, and the Bearing of the Cross.

CHAPTER II

PANICALE AND CITTÀ DELLA PIEVE

THE rise and the decline of the fifteenth-century Umbrian school of painters may be seen in the gallery at Perugia. But it is otherwise with the art of Perugino himself. The student, besides journeying through French museums, must visit many Italian churches which lie somewhat out of the beaten track, if he would estimate Perugino fairly.

Panicale and Città della Pieve have two remarkable examples of the master's work, and apart from the artistic satisfaction that may be gained, no one will regret the journey made to visit them. A pleasant method of reaching these towns is to drive from Perugia, following at first the line of railway to Terontola, and then turning aside along the southern shores of Lake Trasimeno.

Panicale lies above the level of the lake, and during the long climb up to the town there are lovely views of the lake, with the Umbrian and Tuscan valleys and mountains as a background.

Panicale is no more than a village if we regard its size; but the towers and walls, the gateway through which we pass, the paved streets shadowed by high houses, the piazza, fountain, and municipal buildings, all remind us that in Italy the dignity of life resting directly on ancient civilization does not depend upon a teeming population. It was in the Church of S. Sebastiano that Perugino painted the martyrdom of the saint. The visitor will do well to remain near the door of the church, and not attempt to go near the picture. Let him use a good field-glass, and he will be able to enjoy the single figure of St. Sebastian, pale in colour, hardly relieved indeed from its delicate background, and distinguished by simplicity and grace. The scene is set in a semicircular portico of Renaissance design. There is a most charming air of noonday in summer. It is the court of some palace far too magnifi-

cent to be crowded: a place where life is lived on too great a scale to allow of ordinary emotion. St. Sebastian stands bound to his pillar, without a trace of personal anxiety. He looks upwards with a devout and somewhat melancholy air. In an evil moment Perugino has added an uninspired and unimaginative design in the pediment above, which is without charm of any kind. Fortunately, both this part of the picture and the archers below can be cut off from the central design, if the spectator is at a sufficient distance.

Another fresco attributed to Perugino, and unfortunately much damaged, is preserved in this church. Madonna and Child are attended by four angels making music. Two angels float in the air above, holding a crown over Madonna's head. Below kneel St. Mary Magdalene and a bishop.

The road from Panicale to Città della Pieve leads down a steep hill into a valley, where the stream is lined by poplar trees, and where even in the heat of summer there is verdure. Several small hill towns are passed, and, as the high ground is again

reached, views of Lake Trasimeno, of Cortona, and of Perugia, appear and disappear as the road rises and falls.

The town of Città della Pieve stands high above the railway which passes between Chiusi and Orvieto. It is the seat of a bishop, and in the Duomo there are several pictures of the school of Perugino, of no great merit. The subjects are: Madonna and Child with SS. Peter, Paul, Gervasius, and Protasius, behind the choir. To the right of the choir, Madonna and Child on a high throne, with SS. John the Evangelist and Peter Martyr, and St. John the Baptist, and another martyr. In the first chapel to the left in the nave, is the Baptism of Christ.

The object of a visit to this place is the great fresco by Perugino, in Sta. Maria dei Bianchi. It is an immense design, twenty-six or twenty-eight feet wide, representing the Adoration of the Magi. The picture was painted in 1504. It is a busy scene. Soldiers and others ride down the hills in the background. Shepherds in sentimental pose tend their flocks in the middle distance. In the foreground the old king kneels before

the Child, while an attendant holds his crown, and, at some little distance to the right, another king of middle age also kneels. These two kings are nimbed. The third, a young man, stands behind; he wears a crown over his hat, and has no nimbus. There are attendant groups to right and left, each figure carefully placed, and wearing a self-conscious air.

The picture has been damaged and the gracious effect of the colour has to some extent gone, but there is still a flash of gold in the detail, and in the far distance there is some dream of the Lake of Trasimeno lying between gentle hills, on which grow trees that are only seen in Perugino's frescoes. As the traveller drives down among the oak woods along the steep road which leads to Chiusi, he will count himself fortunate in memories of the celestial landscape which will haunt him long after he has forgotten the somewhat feeble drama of the picture.

CHAPTER III

CHIUSI

CHIUSI, the Etruscan Clusium, was an ancient city known as Camars, and probably of Umbrian foundation. It has a commanding position upon a hill, rising above the fertile valley of the Chiana, and near to a small lake which bears its name. Clusium became one of the chief towns of the Etruscan confederation and was probably at the height of her power under her chieftain, Lars Porsena, who, about 505 B. C., according to the legendary history of Rome, joined the deposed tyrant, Tarquinius Priscus, and attacked the city. A tomb, discovered in the neighbourhood of Chiusi, with a number of labyrinthine passages, has been supposed to correspond with Pliny's description of the celebrated mausoleum of Porsena, but later investigations have shown that this is

not one single sepulchre but a collection of tombs connected by underground passages.

Judging from the cemeteries surrounding the town, Clusium must have been a powerful and wealthy city, with a long history. The well-tombs containing pottery of a primitive description date from the seventh and eighth centuries B. C., while the stone-built sepulchres and the painted chambers cut out of the rock give evidence of the continued existence of a large population in the district up to the third and second centuries before our era. The chief interest of the modern town is in the Etruscan collections belonging to the municipality, and the tombs of the district.

The date of the subjugation of Clusium by the Romans is not known, and few traces remain of the Roman occupation.

The town became the see of a bishop at an early date, and the Christian catacombs in the neighbourhood prove the existence of the Christian society at a remote period. The Cathedral of Sta. Mustiola is said to date from the year 765. It is an ancient structure which has lately been remodelled and decorated in imitation of the early basilicas.

In the nave there are eighteen ancient columns with different capitals. The church is dedicated in the name of Sta. Mustiola, a noble matron and a citizen of Chiusi, who suffered martyrdom in the time of the Emperor Valerian.

During the Middle Ages the town was of no importance, and had a bad reputation for unhealthiness on account of the surrounding marshes. It was the custom for the chief magistrate of Chiusi to wed the lake annually with a ring, as was done similarly by the Doges of Venice. Dante, in the Comedy, cites Chiusi as an instance of a city that has come to its appointed end. The town, however, has risen from its state of decay since the marshes in the valley of the Chiana have been drained, and is now a small but fairly prosperous place.

The Tombs

The following five tombs in the neighbourhood of Chiusi are quite accessible for visitors: —

(1.) Deposito della Scimia, the Tomb of the Monkey.

(2.) Deposito del Gran Duca.

(3.) Deposito del Poggio-Gajella, commonly called the Tomb of Porsena.

(4.) Deposito del Colle.

(5.) Deposito di Grande Vigna.

The two first of these tombs, the Della Scimia, and the Gran Duca, lie in the same direction, and taken together they give a fair idea of the general character of the paintings and sepulchral architecture of the neighbourhood.

The custodian of the tombs can be engaged at the Museo Civico. If a carriage is taken, the excursion may be made in about two and a half hours. Leaving the town in a north-easterly direction, the road winds rapidly down hill between red sandstone banks and overgrown hedges, and in front is a tract of richly wooded country covered with oak groves and olive gardens.

Turning to the left, within a few feet of the level of the Lake of Chiusi the road crosses the railway to Siena, and soon after brings us to the foot of the hill, which must be climbed on foot.

In about a quarter of an hour a farm is

reached, the Podere della Paccianese, where the tomb known as the Deposito del Gran Duca was discovered in 1818. It comes as a surprise to the traveller when a door which seems to form part of the outbuildings of the farm is opened and gives entrance to a low chamber of beautiful and regular masonry with a vaulted roof. The room is about ten feet by thirteen feet, and has benches of solid stone along the sides. The door is formed of two blocks, one of which still remains in position, and above the lintel is an arch of masonry.

Eight chests containing ashes stand upon the benches. Only three of these have recumbent figures upon the lids, and the reliefs upon the chests are chiefly symbols relating to the underworld.

Beginning to the left of the entrance are —

(1.) A round disc between two half shields.

(2.) A hippocampus, significant of the migration of the soul.

(3.) A Medusa head, probably placed on the chest as a talisman to ward off any who might disturb the ashes or injure the shade.

(4.) Another Medusa head between two furies holding torches.

(5.) A young man riding upon a panther. This relief resembles the design of Bacchus riding upon a panther, of the famous bronze mirror in the Museum of Perugia.

(6.) A hippocampus.

(7.) Shields.

(8.) A marine deity.

The Deposito di Grande Vigna, about three-quarters of a mile from Chiusi to the southwest, is a stone-built tomb very similar to the Gran Duca. The urns, however, of this sepulchre have all been removed to the Museo Civico.

Leaving the farm, the way to the Deposito della Scimia is still farther up the hillside.

The tomb is reached at the bottom of a long staircase which has been cut out of the slope. The sepulchre, which is supposed to be the oldest of the painted tombs found in Chiusi, has four chambers, all with benches against the walls. The roofs are cut out of the tufa, and are artifically coffered. Some have cornices. The principal paintings are in the central chamber, and represent the

games, races, and sports held at the funeral in honour of the dead.

There is no evidence of symbolical intention in any of the parts of the design. The only spectator is the person in whose honour the tomb is decorated, and in the figures of athletes, giants, dwarfs, and pugilists the Etruscan artist has given full license to his love of simple realism. In dealing with these thoroughly native figures in their national costumes he is not restrained by the influence of Hellenic compositions or conceptions. He depicts the people just as he saw them in everyday life.

Beginning on the wall to the right of the entrance we see first the grave and dignified figure of a seated lady, the solitary spectator of all that follows. This figure is probably a portrait, but the face is now much destroyed. She sits under an umbrella, and has a footstool at her feet.

In front of her are a number of horses, some mounted and some led, and a man blows a trumpet as though announcing that the races are about to begin.

On the wall, on the other side of the door,

is a curiously dressed person described as a pyrrhic dancer. He has a shield and a spear, and wears a helmet with two long cockades. The Etruscan dancers were famed for their skill and for their eloquence in dumb show. Opposite to the dancers are two small musicians blowing pipes. Following round the room, on the wall opposite to the door, are two naked pugilists with their coats lying upon a seat beside them. They have each one hand open for defence, and the other closed for attack. (The custodian explains these figures as men playing the Italian game of "moro.") Next to the pugilists is a tall naked man with a spear taking a flask from a boy who carries a branch.

Passing the entrance to the next chamber, there follow two wrestlers in extraordinary attitudes, attended by an official of some sort, who wears a wreath of leaves, a striped tunic, and high boots. He appears to act as umpire. Beyond are horse races, where the riders are seated sideways upon their beasts, and the sports close with the figure of a giant dragging a dwarf along by the wrist.

The figures are for the most part coloured a dark red and outlined with black. Underneath them there is a Greek scroll of the key pattern, and round the top of the wall is a frieze consisting of the egg and dart moulding in an elementary form.

In the chamber which leads from the central room, in a straight line from the entrance, there are remains of unfinished paintings. The figures of two young men are the only distinguishable fragments. In the recesses of the coffered roof are four ivy leaves in a circle, and at the corners four furies.

The Deposito del Collo, close to the town on the southeast, has paintings illustrating in a similar fashion the sports and games held in honour of the dead.

The Deposito del Poggio-Gajella, to the northeast of the town, is a collection of tombs in the hillside arranged in three tiers, one above the other. There is also a circular chamber connected with a number of labyrinthine passages, which gave rise to the supposition that this was the tomb of Porsena.

The Museums

There is no official catalogue of the Etruscan collection, which presents three points of interest —

(1.) The Bucchero ware peculiar to the district.

(2.) The growth of the art of sculpture in representing the human form.

(3.) The illustration of the Etruscan doctrine of genii, or attendant spirits.

The Bucchero collection. This black ware was the national pottery of the Etruscans. Its manufacture became established about the end of the seventh century B. C., and it maintained its popularity for the space of three centuries. Chiusi became a centre of the Bucchero industry and developed a style peculiar to itself, which, after the end of the sixth century, was adopted throughout Etruria.

Dealing first with the style of Bucchero, which preceded the pottery peculiar to Chiusi, the usual ornament consists of bands of figures in low relief of Assyrian and Egyptian type. The figures are, as a rule,

those of stags, panthers, lions, and other wild beasts. The artists seem to have had no definitely fixed style of their own, but copied the various designs of the imported models. A few examples of this period of Eastern influences will be found in the cases.

When we turn to the Bucchero peculiar to the neighbourhood of Chiusi which was the product of a later civilization, we find that the style of the designs is much more stable.

The characteristic Chiusi vases are tall, with slender necks, and generally crowned by a bird on the lid; while the body of the vessel is so covered with figures in high relief that the outline is almost lost. We see here another instance of the absence of any highly artistic perception among the Etruscans. When they cease to copy others, their designs become tasteless and overloaded with ornament.

These vases, which were used to contain the ashes of the dead, are found in the tombs of an early date. The reliefs upon them are symbols relating to death and the life of the shades.

Wild beasts carrying off their prey express emblematically the capture of the living by Fate or by other messengers of Death, in accordance with the belief that the end of human life is due to an act of violence on the part of unseen powers. The horses' heads, which appear among the figures in relief, indicate the journey of the soul to the underworld, and the veiled women's faces are probably personifications of Death or of the spirits of the dead. Some of the geometrical designs include the symbolical figure known as the gamma cross or svastika, which is to be found among the signs of almost every semi-civilized race. On the shelves are a number of trays with a raised edge, known as Focolari, which are only found in the Bucchero ware. They contain several pots of varying shapes and sizes, and are found, as a rule, on the floor of the tomb, placed beside the cinerary chest, or close to the bench upon which the dead bodies were laid. It is supposed that the vessels contained either toilet preparations, or food and drink for the use of the shade. Several of these trays are ornamented with symbol-

ical figures, such as veiled faces, wild beasts carrying off their prey, and Gorgon heads. One of the most conspicuous objects on the shelves beside the Bucchero is a vase of unbaked clay of extraordinary appearance. On the lid is a statuette of a woman, with two long locks of hair coming down on either side of her face, and a mass of plaits clubbed together behind. She presses a flower to her breast, and kisses the tips of the fingers of her other hand as though in the act of saying farewell. Below her, rising from the sides of the vase, are two circles of small veiled female figures with huge dragon heads between them, both being personifications of the infernal regions.

The statue in the centre may represent Persephone, queen of the lower regions, or it may be simply the portrait of the dead woman whose ashes are contained in the vase. In either case the coquettish action of the little figure seems strangely incongruous in the midst of the grim images of death.

Among the collections of bronzes (at present in the old building) are various

domestic utensils and toilet implements, such as lamps, strainers, mirrors, strigils, and razors. A large bronze sacrificial vessel or brazier has seven small statuettes attached to the brim, some male and some female.

The Sarcophagi, Cinerary Chests, and Statues. There are still a few chests in the old building of the museum, but by far the larger number and all the important pieces are now removed to the new museum.

This collection affords good illustrations of the various stages in the art of representing the human form. The first stage is represented in Chiusi by vases with human heads for lids, which may perhaps be accaccounted for as follows: — In some of the primitive well-tombs cinerary vases have been found with a mask of a human face hung round the neck. This mask was probably taken from the face of the dead and attached to the vase for the purpose of marking the identity of the ashes. It is possible that this may have suggested the idea to the potters of Chiusi of bringing the vase and the mask into closer connection by

making the lid into a human head which should also be a likeness of the dead person.

The body of the vase containing the ashes then came to be looked upon as a figure of a human bust and shoulders, and the handles were replaced by arms with fingers. Ornaments were added, such as necklaces, earrings, and bracelets, and the grotesque production was placed upon an armchair made either of bronze or terra-cotta. Such vases are called *canopi*, and all the known examples have been derived from the neighbourhood of Chiusi. They are made of Bucchero and of terra-cotta, and sometimes the vase is of bronze with a clay head. The heads of the *canopi* are movable, and are generally perforated with holes on the top, for the purpose, it is supposed, of allowing the shade to escape.

The efforts of the artist are all directed towards the production of a portrait. Hence peculiarities of feature are accentuated, such as long or short noses, large or small chins, and the particular fashion of wearing the hair.

Having now obtained a roughly modelled

head and shoulders, the next step was to convert the vase into the trunk of the human body without legs.

In the new museum, to the left of the entrance in the corridor, are several examples of this stage of representation. No. 483, for instance, has a movable head upon a rudely formed trunk without legs, and is placed upon a seat in the same fashion as the *canopi*.

These primitive hollow statues made in a sitting posture and with two feet added, resemble the seated figures of archaic Greek type; but always with this notable difference, that the Etruscan artist never loses sight of his intention to secure the likeness of a given individual. His power of modelling the features is small, but he takes care to reproduce those traits which shall be easily recognizable. The seated statue of a woman, in the corridor, holding a pomegranate in her outstretched hand, is an interesting example of realism combined with archaic conventionalism and rigidity.

Another primitive statue, close beside the last mentioned, may be considered before

passing on to the later sculptures, although it belongs to a different category to these portrait figures. It is a half-length statue of a woman in fetid limestone, probably of great antiquity. It was found at Chiusi, used as a tombstone, and is supposed to represent Persephone, Queen of Hades. The hair is arranged in quaint rigid plaits. The eyes are wide open and expressionless, and the lips are parted with a set smile. This is evidently no realistic portrait, but an attempt to represent an ideal type of the "desolating slayer."

The third stage of representation is reached when the sculptor succeeds in realizing the human form, and ceases to use his figures as receptacles for the ashes. The dead person is represented as reclining upon a couch that forms the lid of the chest or sarcophagus in which the remains are preserved. Many of the figures are so lifelike that we seem, in this hall, to be in the presence of a large company of men and women resting at ease upon their stone couches in the gay intercourse of a perpetual festival.

The realistic effect would have been much

greater if all these figures had retained their original covering of paint. The well-preserved statue of the comely matron, Seianti Thanunia, which was obtained from Chiusi and is now in the British Museum, gives some idea of the striking appearance of such life-like images when the original bright clear colouring has been retained.

A few of the sarcophagi and chests in the museum are of marble, but the sculptors as a rule did not trouble themselves to procure the finest materials. They used the stone of the district, and trusted to the covering of paint to hide the deficiencies.

At Chiusi the chests and statues are chiefly of travertine or of the soft fetid limestone found in the neighbourhood.

Two large sarcophagi with recumbent figures of men upon the lids may be taken as good examples of the realistic portrait statues.

One sarcophagus, at present placed about the middle of the hall, is moulded in the form of a couch or bedstead, with polychrome decorations. On the lid lies the slight figure of a young man with a scroll

in his hand. He is not reclining upon his left elbow in the usual attitude, but lies with one hand under the pillow upon which his head is resting. He has a lean face with strongly marked eyebrows, a small but well-defined chin, and a thin firm nose. The impression given is that of an acutely intellectual face. The hair is painted black and crowned with a chaplet. It was the custom among both Greeks and Romans at festive banquets to wear garlands, which were sometimes made of wool, sometimes of leaves and flowers. Similar crowns, according to Dennis, were given by the Etruscans to the dead as symbols of the kingdom which they had come to inherit, where there was an eternal festival and freedom from care.

No. 752, another large stone sarcophagus near to the entrance, has the figure of a young man of an entirely different type to the last. His hair is closely clipped, and he wears no jewels. He has a low forehead and small chin, but in spite of insignificant features, he has a genial and pleasant expression.

Some of the recumbent figures are care-

fully finished and of considerable merit; many, however, in this collection can hardly be called works of art. The figures are like dwarfs with disproportioned heads, and are evidently the productions of untrained workmen.

The subjects of the reliefs upon the sarcophagi and chests should be carefully studied.

A comparatively small number are illustrations of the mythology and heroic legends of Greece, while the larger proportion represent scenes of farewell between the dead and their relations, and the journey of the soul to the underworld.

The mythological scenes, it will be noticed, are all of a tragic character, and relate to the judgments of fate. The sin of presumption, and the necessity of submission to the decrees of the immortals, is illustrated by the punishments meted out to those who had vainly imagined themselves to be like gods, or who had committed the crime of crimes among primitive societies, the bloodshed of kindred.

The subjects which occur most frequently,

are the sacrifice of Iphigenia, the combat between Eteokles and Polyneikes the Theban brothers, the death of Hippolytos, the destruction of Laokoon, the tragic end of Priam and Kassandra, the conflicts of the Greeks with the Amazons. (For a short explanation of some of the principal Greek legends illustrated upon Etruscan chests, Perugia, p. 48.)

Scenes Illustrating the Migration of the Soul

A large number of the urns represent the soul accompanied by its attendant spirits and by demons and furies on its way to the gate of Hades.

The collection affords a good opportunity of studying the Etruscan demonology and the doctrine of genii or attendant spirits.

The attendant spirits are generally represented as young female figures with wings, clothed in tunics and high boots with flaps, and carrying torches. They are introduced into all the deathbed and farewell scenes, and they invariably go with the soul on its journey to Hades. From the inscriptions

upon the painted vases we learn that such spirits were called by the Etruscans " Lasa."

The Lasa is, as a rule, young and beautiful. She is the faithful companion of the soul not only in life but in death, for it was believed that the Lasa went with the shade to the underworld and was transformed into a serpent. Besides these benevolent spirits we find a large number of malevolent beings, the denizens of the lower world and the messengers of Death.

Charun is the most noticeable among the demons. He resembles the Greek Charon in some aspects, but his duties are not only to convey the souls but to punish the condemned. He is represented as a brutal-looking man, with an enormous nose, pointed chin, and large tusks. He is generally armed with a hammer, sometimes with an oar. He is seen striking down his prey or dragging them towards the gate of Hades, which is guarded by a three-headed dog. Charun is frequently accompanied by fates or furies. They are female figures with wings, and dressed in the same fashion as the Lasa. But they show no goodwill towards

their victims, and seem to exult in the midst of death and slaughter. Sometimes they are represented as old and ugly women, with large noses and prominent chins; but they also are represented as young and beautiful, and hardly distinguishable in appearance from the Lasa.

This world of winged spirits and of mediæval-looking demons is introduced into the illustrations of the Greek heroic legends. When Paris and Helen set sail, a fury flies above their heads carrying an extinguished torch. Another of these spirits watches the conflict between the Theban brothers (as on No. 232), or springs up between them when the fatal blow had been given, and lays a hand upon the shoulder of each. Charun looks on at the gate of Troy when the wooden horse is about to enter.

The introduction of these incongruous figures into the Hellenic composition is a reflection of the persistent aim of the Etruscan artist to impress the stamp of reality upon his work. It must be admitted that his imagination is often unrestrained by good taste or a sense of dignity, and that

the conception of the scene is brutal and without elevation. The sword that pierces the hero is always driven up to the hilt, and no detail is omitted which will heighten the appearance of suffering. In scenes of human sacrifice the victim about to be slain upon the altar is held down by the hair.

No. 886, a small chest on the floor, has a clearly defined picture of the soul, accompanied by its attendant Lasa, with the usual wings, high boots, and a torch. These two figures are followed by a Charun, a bare-legged man with grotesque features and armed with a hammer.

A number of small chests on the shelf represent a winged fury drawing the soul towards the gate of Hades, which is guarded by a three-headed dog.

No. 802 is a good example of the same scene.

Nos. 57, 422, 805, and 838 illustrate scenes of the parting between the dead and the living at the gate of the tomb. The attendant Lasa stands with an extinguished torch, and in some cases Charun, armed

with his hammer, prepares to drive the shade before him.

Many of the small chests have simply a representation of a gate or door of the tomb, between two cypresses. The cypress tree was sacred to the god of the underworld, a powerful and much dreaded deity, to whom at one period of their history the Etruscans sacrificed human beings.

CHAPTER IV

MONTEFALCO

THE small town of Montefalco may be reached by driving from Foligno, from Spoleto, or from Assisi. It is on the top of a hill, and in all directions there are lovely views of the Umbrian valleys, which make it well worth a visit, apart from its artistic interest.

The principal pictures are now gathered together in the Church of S. Francesco, which is virtually the town museum. In the choir Benozzo Gozzoli painted a series of pictures of the life of St. Francis about the year 1452. Benozzo is interesting as having been the pupil or assistant of Fra Angelico, and also as having influenced several Umbrian painters, such as Bonfigli, Fiorenzo di Lorenzo, and Niccolo da Foligno. The colour of these frescoes is bright and cheer-

ful, and there is a simple, almost childlike realism throughout. The necessary figures are set down plainly, the supposed action is described simply, and a suitable background is provided. There is no exaggeration in the expression of feeling, nor is there any imagination. The whole is a moderately competent piece of craftsmanship. The story of the life of St. Francis begins at the lower left-hand corner.

PLAN III (P. 99)

No. 1. Francis is born in a stable; the ox and the ass are in the background.

No. 2. A pilgrim prophesies concerning Francis. A poor man spreads his cloak for Francis to walk upon.

No. 3. Francis meets a poor nobleman and gives him his cloak.

No. 4. Francis dreams and sees the vision of a palace decked with flags and coats-of-arms. Christ appears to him and tells him that the palace is for him and his warriors.

No. 5. Francis renounces his family and the world; the bishop covers him with his robe.

No. 6. Pope Innocent III. dreams that he sees the Church of St. John Lateran supported by a poor man.

No. 7. Innocent III. approves the rule. Benozzo has succeeded here in drawing a distinction between the worldly shrewdness of the cardinals and the rapt devotion of Francis.

No. 8. The devils are exorcised from the town of Arezzo. The figures of the two brethren, Francis in prayer and Silvestro commanding the devils, are good.

No. 9. Francis preaches to the birds near Bevagna. He speaks with conviction and fervour; the brother who accompanies him is lost in amazement. In the background is Monte Subasio, with Assisi in the distance.

No. 10. Francis blesses the people of Montefalco.

No. 11. Death of the Lord of Celano.

No. 12. Meeting of Francis and Dominic. To the left the Virgin kneels before Christ. She shows the deeds of Francis to Christ, and He bears the lance with which the wounds of the stigmata are to be given.

No. 13. Francis before the Soldan. Fran-

cis stands in the fire with the cross in one hand and the other raised. Two wise men look on in fear, and with an air of indignant protest. Benozzo has painted aloes in the background as being suitable to an Eastern land, but he does not forget his own Florentine cypresses.

No. 14. The Presepio. Francis folds the Child tenderly in his arms and presses his lips to the Child's face. The ox and the ass lie under a low shed in the church. The architectural background shows the application of Renaissance detail to a Gothic interior.

No. 15. Francis receives the stigmata.

No. 16. The dead body is examined, and the facts of the stigmata are verified.

No. 17. St. Francis in Glory.

No. 18. St. Anthony of Padua.

No. 19. St. Louis the Archbishop. The crown he has refused lies at his feet.

No. 20. St. Catherine (probably of Siena). She wears a grey robe and black hood, and bears a lily.

No. 21. Sta. Rosa of Viterbo. She is crowned, and has a lap full of roses.

No. 22. S. Bernardino.

No. 23. Round the arch of the choir are painted Francis and his twelve disciples. There is no doubt an intention to honour the first disciples, and also a desire to remind worshippers of the conformity of the life of Francis with that of Christ. The author of the *Fioretti* says: " For since St. Francis, the true servant of Christ, was in certain things given to the world for the salvation of men, therefore God the Father made him conformed to, and like His Son in many acts."

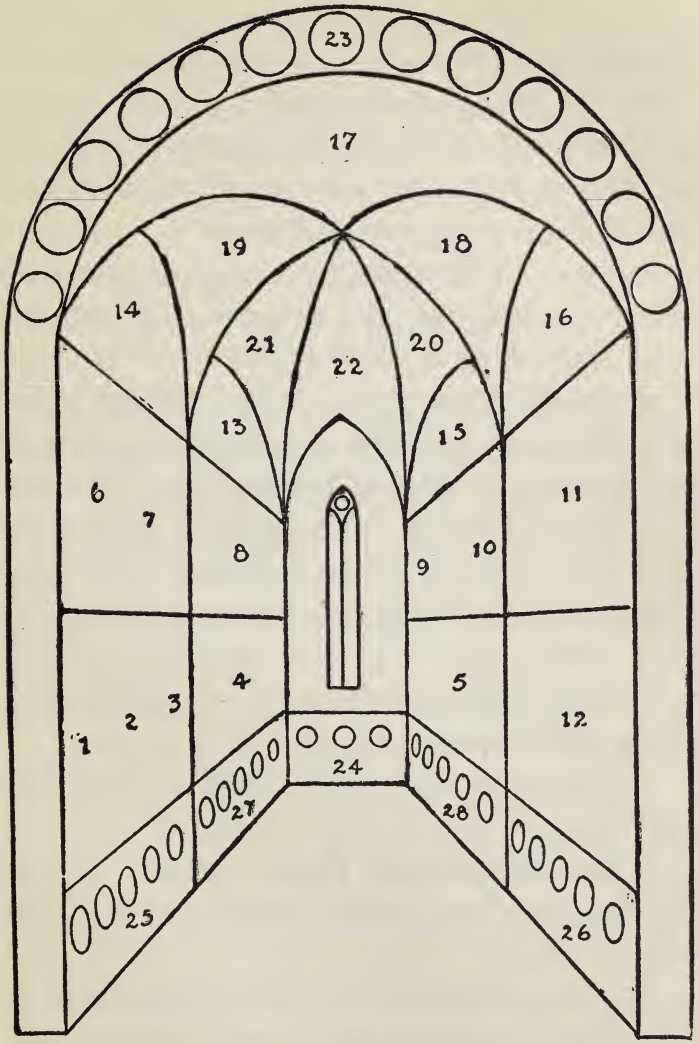
On the walls of the choir below the story of St. Francis, there is a series of pictures representing men held in honour by the brethren.

The central figure (No. 24) is Dante; to his right is Giotto and to his left Petrarch.

Nos. 25 and 26 contain figures of Popes, of the Emperor Constantine, King Robert of Naples, cardinals, and doctors.

Nos. 27 and 28 include figures of brethren and others, including John of Parma and Nicholas of Lira.

In the *chapel to the left* of the choir there are frescoes in the style of the Giotteschi.



Plan III. — Choir of S. Francesco, Montefalco

On the left is a Crucifixion; on the right, Descent into Hades and "Noli me tangere."

In the *chapel to the right* of the choir there is, to the left, a Crucifixion and St. Catherine of Alexandria, and on the right Madonna and Child and an Entombment.

In the northwestern corner of *the nave* there are frescoes, the principal one on the west wall being by Perugino.

1. In the lower part of the picture there is a Nativity, in which the Child, resting on the ground, is adored by Madonna, Joseph, and the shepherds. The pillars supporting the roof of the stable are of elaborate Renaissance design. There is a lovely landscape in the background. In the lunette above is the Father Eternal in a heavy almond-shaped glory with angels adoring.

2. Madonna and Child with a saint and a bishop.

3. St. Anthony of Padua drives out the devil from a man, and joins the leg of a man to the stump.

In the southwestern corner of the church is a fresco by Benozzo Gozzoli, dated 1452. In the centre is Madonna and Child. To the

left SS. Jerome and Anthony of Padua, to the right SS. John the Baptist and Louis. Above are medallions with the four Evangelists, and on the pinnacles are the four doctors of the Latin Church. Above the whole is a Crucifixion. At the sides of the main picture St. Jerome is seen with the cardinal's hat at his feet, and taking a thorn from the lion's foot.

On the underside of the arch of the nave opposite to this picture there are angels by Benozzo, which suggest the source of Bonfigli's inspiration.

The side chapels to the south of the nave have frescoes on the roof, beginning nearest the choir.

1. Christ and the four evangelists.
2. Scenes from the life of St. Anthony the Abbot.
3. Prophets, evangelists, and doctors.

In the sacristy there is the original standard carried before S. Bernardino; the monogram is in gold on a blue ground.

There is also a carved stone which was set up over the gates of Montefalco when the town was taken by the Emperor Frederick

II. in 1244. Various panels have been collected and hung in the church.

On the roof of the sacristy of the Church of S. Agostino, there are frescoes, probably of the fourteenth century. In the centre is Christ. In each vault is one of the four doctors, and at the angles there are Sta. Monica and St. Anthony, St. John the Baptist, and St. Paul the Hermit, St. Catherine of Alexandria and B. Augustus of Siena, St. Nicholas of Tolentino and B. Zonantias of Aurelia.

There are many examples of the work of a local artist named Melanzio to be found in Montefalco. He painted in the latter years of the fifteenth century. His pictures have only an interest as being the work of one who lived in this little hill village.

In the Church of S. Leonardo there is an elaborate picture attributed to Melanzio. Madonna and Child are attended by SS. Bonaventura, John the Baptist, John the Evangelist, and Sebastian. On a lower level are SS. Chiara and Elizabeth, SS. Anthony of Padua and Louis the Archbishop, with SS. Jerome and Francis.

The Church of S. Illuminato contains a number of frescoes in poor condition.

To the left — Madonna and Child with Saints; Nativity, Adoration of the Magi, and the Flight into Egypt; Madonna.

To the right — Martyrdom of St. Catherine, Assumption of the Virgin, Madonna and Child with Saints.

A short distance from the gate and near to the road leading to Spoleto is the Monastery and Church of S. Fortunato.

In the church there are some remains of pictures by Benozzo Gozzoli.

In the cloister there is the Chapel of the Rosary, painted by Tiberio d'Assisi.

1. St. Francis rolls among the thorns; an angel turns them into roses.

St. Francis (2) attended by angels, carries the roses, and lays them on the altar (3).

4. St. Francis gives the roses to the Pope.

5. Publication of the canonization of St. Francis (?).

Spello

Spello stands on the site of a Roman town of which there are many traces. The

main entrance is through a Roman gateway. The mediæval walls contain many fragments of ancient building, and considerable remains of an amphitheatre are seen not far from the gate on the road to Assisi.

The principal monument is the Duomo, standing in a small piazza to the right of the main street a few minutes' walk from the gate.

The western façade has a single doorway, with sculptured reliefs upon the jambs and lintels. On the jambs there is the familiar Romanesque design of a vine with animals, etc., among the branches. The lintel is composed of a number of fragments, including sculptures of a dog chasing a stag, an eagle devouring a hare, and two lions fighting.

Passing to the interior there is, *on the left side of the nave*, the Baglioni Chapel, in which Pinturicchio painted three large frescoes. On the left wall is the Annunciation, on the wall facing the visitor is the Nativity, and on the right wall Christ among the Doctors. The general design is striking and highly decorative.

A SIXTEENTH CENTURY CHURCH, SFELLO

1. The Annunciation. The angel is a remarkable presentment; the painter has had a genuine inspiration, and this piece of work would warrant us in placing Pinturicchio in a high position among contemporary Umbrian artists. Madonna is a simple figure disturbed in her reading by the appearance of the angel.

2. The Nativity includes an Adoration of the Shepherds; one brings an offering of eggs, and another a sheep. In the background the three kings arrive. The landscape is not designed with the fine insight of Perugino. Two angels kneel beside the infant, one of them bearing the figure of the cross.

3. Christ among the Doctors forms a striking picture. In the background is a temple, and from it there is a broad walk in the centre of which stands the Child. On each side are groups of Jews; some of them have thrown down their books in despair. On the roof of the chapel are painted four sibyls, those of Erythræa and Europa, and of Tivoli and Samos. These prophetesses each have their traditional mis-

sion, but the inscriptions are too much damaged to enable us to say what significance may have been attached to them here.

Two inferior pictures of the Umbrian school, a Pieta on the left and Madonna and Child to the right, are on the piers at the entrance of the choir. In the sacristy there is a small Madonna and Child attributed to Pinturicchio. Over the altar is a spacious ciborium of Renaissance design.

A little higher than the Duomo, in the main street of the town, is the Church of S. Andrea. In the southern transept there is a large altar-piece attributed to Pinturicchio.

A chapel near the western entrance is covered with frescoes in a poor state of preservation.

S. Girolamo is an interesting church outside the walls. The main street should be followed up to the gate at the high part of the town; from this point a pleasant walk among olive trees leads to the church. The view looking down over the vale of Spoleto is particularly fine. The loggia in front of

the church contains some frescoes showing incidents in the history of St. Francis.

1. The bishop covers Francis when he renounces his father.

2. Francis receives the stigmata.

3. The preaching of the indulgence.

Within the church, at the back of the high altar, there is an unpretending Umbrian picture representing the Sposalizio.

The pictures at S. Girolamo are of no great moment, but a couple of hours are well spent in a visit to this beautiful spot. A direct path leads under the shade of the olives to the entrance gate of the town.

CHAPTER V

FOLIGNO

THE Trinci family were rulers of Foligno from the beginning of the fourteenth century until the papal legate expelled the last of the family in 1439. In the contest between Gregory IX. and the Emperor Frederick II. the head of the house, Corrado Trinci, took the side of the Church, and the family were the chiefs of the Guelph party in the town. The Trinci ruled as "Gonfalonieri" or "Capitani," or as Vicars, but always by and with the goodwill of the Popes; and when Conrad, the ninth lord, quarrelled with Eugenius IV., he was expelled. In 1424 the chapel in the Trinci Palace, now the Palazzo del Governo, was painted by Ottaviano Nelli.

Frescoes in the Trinci Chapel.

PLAN IV (P. 311)

(1.) Joachim and Anna make their offerings in the Temple. (2.) An angel appears to Joachim in the desert and to Anna in the house, bidding them to meet each other at the Golden Gate in Jerusalem. (3.) The meeting of Joachim and Anna. (4.) The Nativity of the Virgin. (5.) The Presentation of the Virgin in the Temple. (6.) The Sposalizio. (7.) The Annunciation. (8.) The Nativity of Christ. (9.) The Adoration of the Magi. (10.) The Apostles visit Madonna before they set out to preach. (11.) The Apostles are recalled miraculously to witness the death of the Virgin. (12.) Death of Madonna. Her soul is carried to heaven in the arms of Christ.

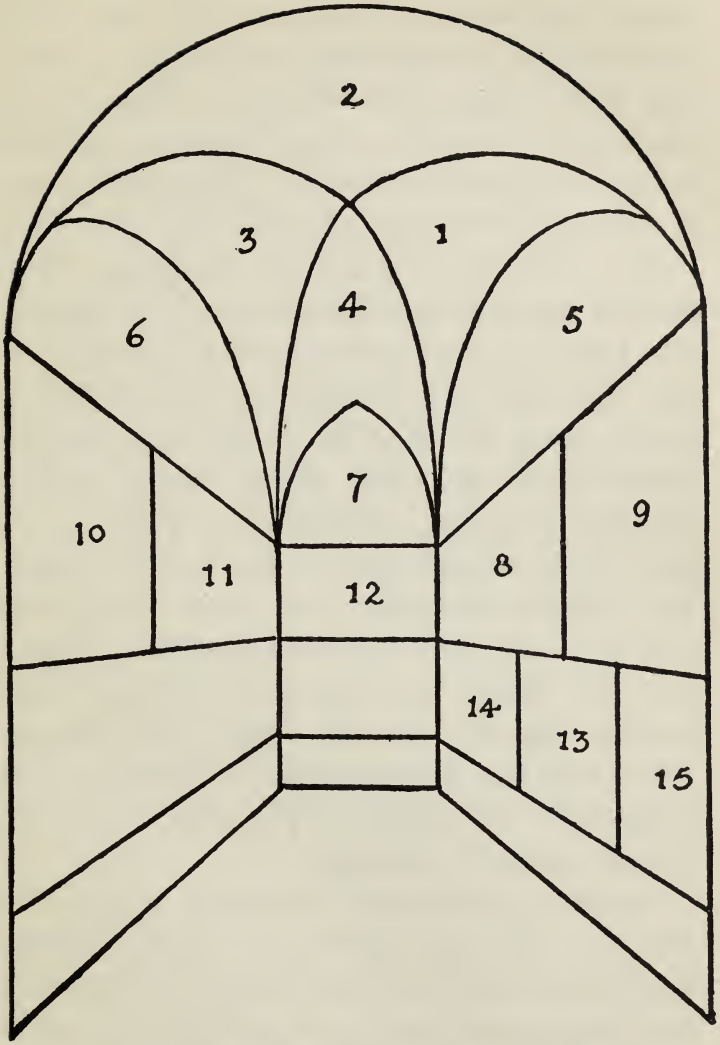
Frescoes not shown in the plan include the Presentation of the Child in the Temple and the Annunciation to Madonna of her approaching death by an angel. Apart from this series there is — (13.) The Crucifixion. (14.) SS. John the Baptist, Anthony, and Dominic. (15.) Francis receives the

stigmata. These frescoes have little except a certain effect of colour to recommend them. They show how entirely the painter remained outside the powerful influences that were moving contemporary artists in other parts of Italy.

In the desecrated Church of the Annunziata there is a Baptism by Perugino. It can only be seen under unfavourable conditions, and has been a good deal damaged. It is not a good example of the painter: the vapid sentiment which seems to have been his constant temptation has here completely mastered him. In the semi-dome the Father Eternal sits holding a globe. Below is the scene of the bapstim. Besides the usual attendant angels there are a number of cherub heads and two angels in adoration in the air.

In the Church of S. Niccolo there are two paintings by Niccolo di Liberatore, known also as Niccolo da Foligno or Niccolo Alunno. This painter lived from 1430 to 1500. He was a pupil of Benozzo Gozzoli and a fellow-student with Bonfigli (1425–1496).

Niccolo paints as a man of eager tempera-



Plan IV. — Chapel of the Trinci, Foligno

ment and strong emotion. He does not reach any elevated range of thought or feeling, but his appeal is of a more fundamental kind than is usual among Umbrian masters of the fifteenth century. The altar-piece is an immense picture built up of many pieces, set in a gorgeous framing. The central scene is the Adoration of the Infant. The figure of the Virgin is natural and pleasing. In the middle distance the shepherds hurry along to join the group, and in the background are the three kings, riding through a formal landscape. Above this part of the picture Christ rises from the tomb. The witnesses of these mysteries are, *to the left*, SS. Sebastian and Nicholas, Sta. Chiara and St. John the Baptist, a Pope, and another saint. *To the right*, SS. Michael and John the Evangelist, St. Jerome, and perhaps St. Nicholas of Tolentino, and two others, probably bishops.

In the same church is another picture by Niccolo. In the upper part Christ crowns Madonna. They are surrounded by a formal and ungraceful glory of cherubs and child-angels. St. Anthony and S. Bernardino of

Siena look up in adoring wonder. In the background is an Umbrian landscape, more formal and less beautiful than those of Perugino.

In the Church of Sta. Maria Infra Portas there are remains of a number of frescoes, many of them attributed to Mezzastris. The general aspect of the church is pleasant and the porch is picturesque.

The doorway leading into the northern transept of the Duomo is of red marble, with lions at the foot of the jambs. Round the arch are sculptured the signs of the zodiac (not in their right order), and the four symbols of the evangelists. There is a crypt of unusual size under the nave.

The Benedictine Abbey of Sasso Vivo lies among the hills about one and a half hours from Foligno. The excursion is well worth the time involved. Inquiry should be made in Foligno about the key of the church. For about three-quarters of an hour it is possible to follow a rough road in a carriage. After that there is a good hill path, and in about forty minutes the monastery is reached. The lower slopes are covered with olives,

and as the path winds up the mountain side it is shaded in many places by fine oak trees. From the projecting spur upon which the abbey stands there is a magnificent view. The building is impressive. At one end rises the church, with a low campanile, and from it stretches a long and almost unbroken curtain of masonry, behind which lie the conventual buildings. The ground on three sides falls steeply to the torrent far below. The buildings are now used by a farmer, and within the gates there is a scene of miserable squalor. The church and cloister, however, remain unharmed, and it is the latter which forms the interest of the place. It causes a shock of surprise after climbing about the neglected and ruinous building used for the farm stock to enter suddenly into a small cloister perfect in every particular.

The refined beauty of the colonnade and the grace of the whole design at once remind the traveller of the cloister of St. John Lateran at Rome upon which it is modelled. The arches rest on pairs of small columns. The capitals are bell-shaped, and the lines

of the cornice are relieved by mosaics worked in the style of the Cosmati. The cornice, indeed, is a marvel of beauty. It is a series of simple mouldings and arcadings, executed in yellow sandstone, terra-cotta, and delicately tinted marble. The simplicity of design, the air of refinement and proportion, the beauty of colour, and the subtle sense of harmony, which is classical in the best sense of the word, make of this quiet cloister a most perfect and lovely picture. The cloister was constructed in the early part of the thirteenth century.

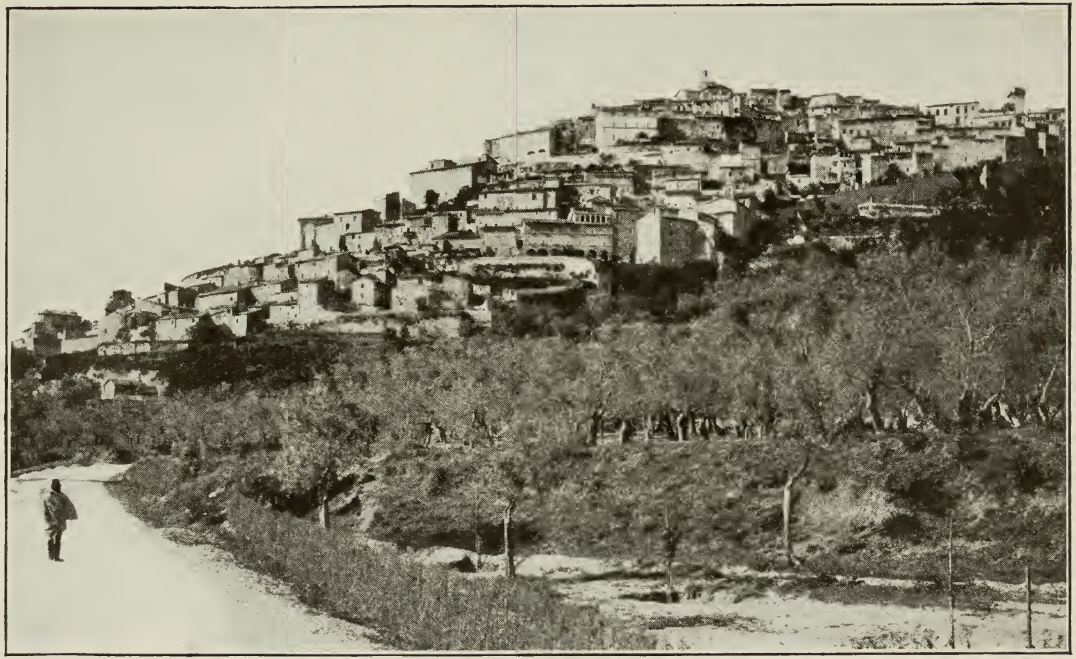
Trevi

Trevi, the ancient Trebia, was famed as the place which supplied the great beams for the roofs of the Roman basilicas. It is probable that the name contains an allusion to the wood (*trabes*), used for this purpose.

From the railway station it takes about three-quarters of an hour to drive up the steep hill to the town. The road passes the Church of Sta. Maria delle Lagrime. In the

left transept of this church is an Entombment by Lo Spagna. It is a mannered and poor piece of work. Its principal interest, indeed, is that we can gauge the difference between Perugino and his disciple by a comparison with the "Adoration of the Magi" painted on the other side of the church. Perugino painted this picture, it is said, when he was about seventy-five years old. It shows in a most striking way the unquestionable superiority of the master. It is just such a composition as he had often painted before; through the open stable we see a beautiful Umbrian landscape: horsemen move about, shepherds tend their sheep, and in the foreground Madonna with a grave face, broad and open, sits with the Child on her knee, while the king kneels and presents his gift.

The Duomo is dedicated in the name of S. Emiliano, the patron and bishop of the town, who was martyred under Diocletian. In the lunette above the door is the figure of the saint holding his pastoral staff. Two lions crouch at his feet in submission. In the interior there are three ornate altar-



VIEW OF TREVI

pieces by Rocco da Vicenza of the sixteenth century.

In the small Pinacoteca is a Coronation of the Virgin, attributed to Lo Spagna; a triptych of the fourteenth century in the style of the Florentine school, and several other unimportant pictures.

From the gate of the town nearest to Foligno a pretty road shaded with trees leads to the Convent of S. Martino.

Over the door of the church there is a picture of Madonna and Child with two adoring angels, by Tibero d'Assisi.

Within the church and facing the visitor there is, to the right (by a painter of the school of Foligno), Madonna adoring the Child; St. Francis to the left, and St. Anthony of Padua to the right. To the left, by Lo Spagna, St. Martin divides his robe with the beggar. St. Martin has a trifling face; the beggar, on the other hand, has a truly professional air.

In a chapel to the left of the church, and separate from it, Lo Spagna has painted a large picture of the Assumption of the Virgin. The mandorla in which Madonna

is carried up is formed of cherub heads, mechanically treated and crudely coloured. To the left there are SS. John the Baptist and Jerome; to the right SS. Francis and Anthony of Padua, who carries a flame in his hand. The work is dated 1512.

CHAPTER VI

SPOLETO

Note Upon the History and Monuments

THE situation of Spoleto is one of great beauty. The ancient city stands upon a hill, with a background of higher peaks. It commands a wide view over the plain, with the distant towns of Trevi, Foligno, Spello, and Assisi forming white spots upon the blue hillsides to the right, and further still the outline of Perugia against the sky, to the left.

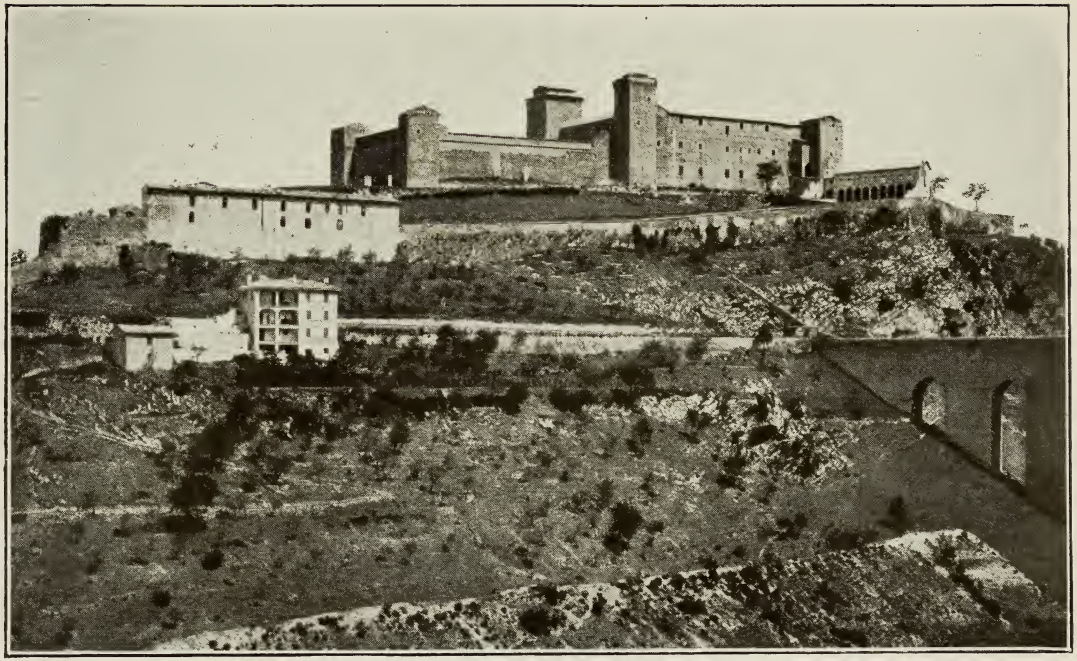
A magnificent gorge, formed by the river Tessino, divides the town from the steep sides of Monte Luco, which are covered with ilex trees.

The history of Spoleto is as varied and picturesque as her scenery. The part which she has played has been the result of her

geographical position in relation to Rome. In a commanding situation, close to the Flaminian Way, Spoleto has been the coveted possession both of the great Republic and of her enemies.

A Roman colony was planted here in 240 B. C., and gave valuable assistance about twenty years later, when Hannibal and his Carthaginian forces, having defeated the Romans at the Lake of Trasimeno, attacked Spoleto on his way to the south. The inhabitants drove him back from their gates, and, instead of continuing his route to Rome, he turned aside and went into the northern part of Apulia. A gateway of the Roman period, which may be passed on the way from the station by making a short detour on foot, is known as the Porta d'Annibale, or Porta della Fuga, and has a Latin inscription referring to the event.

There are several other remains of Roman times in the town. In the Via di Druso, a street opening out of the Piazza del Mercato, there is a plain, heavy arch, embedded for the most part in the roadway and adjoining houses. On it is a dedication to Germanicus



LA ROCCA

and Drusus, the son and the adopted son of Tiberius.

The Municipio stands on the remains of a Roman house, said to have been that in which the mother of Vespasian lived. Traces of a Roman theatre also have been discovered in the Piazza Vittorio Emanuele.

During the centuries of invasion, when Ostrogoths, Lombards, and Franks overran the country, Spoleto continued to be a place of importance. Its position was strengthened by the fortifications built by Theodoric the Goth.

La Rocca, the fortress, now used as a prison, is an imposing building rising above the town. The construction was rebuilt in the fourteenth century by Cardinal Albornoz.

During the Lombard occupation Spoleto became the seat of one of the duchies into which the conquered territory of Italy was divided. The dukes maintained an independent position, extending their domains by conquests, and making treaties on their own account with other Powers.

The long reign of Theudelap, from 601 to 653, greatly increased the strength and in-

dependence of the duchy. This duke is said to have been the builder of the Duomo, and of the magnificent aqueduct, now called the Ponte delle Torri, which not only brings water into the town from Monte Luco, but provides a footway across the ravine. The upper part of the present structure, with pointed arches, is work of the fourteenth century.

The Dukes of Spoleto were the builders and supporters of many abbeys and monasteries in the neighbourhood. The hill, Monte Luco, overlooking the city, became renowned also as a spiritual stronghold; for, in about the year 550, a Syrian pilgrim of the name of Isaac, fleeing from Rome, then in the hands of the barbarians, took refuge in Spoleto. It is said that one day he remained so long in prayer in the church that he was rudely turned out by one of the attendants. He then determined to seek God no longer in the midst of the haunts of men, but in solitude.

He established himself as a hermit among the ilex groves on the slopes of Monte Luco, and there passed a life of contemplation.

His example was followed by others. Monte Luco became another Thebaid, and the woods were crowded with little huts where the holy men spent their days in social solitariness.

A winding path through the wood leads up the slopes to a small Franciscan convent. The path lies mostly in shadow under the closely growing ilex trees, but ferns and flowers grow freely by the wayside, and every here and there between the branches there is a vision of the city and the plain below and of the surrounding hills. It would be difficult to find a more fit place for the pursuit of the contemplative life.

Under Frankish rule the territory was governed by a succession of dukes nominated by the emperor.

When the Karling Empire broke up at the end of the ninth century Duke Guido III., as a descendant of the imperial house, was raised to the throne. He reigned only for a few months and was succeeded by his son Lambert, who died while still a youth in 898.

In 1155 the city of Spoleto was devastated

by the Emperor Frederick Barbarossa. The inhabitants had refused to pay the imperial tax laid upon them, and as a punishment the city was besieged by the emperor and laid waste with fire and sword. Many of the churches were barbarously destroyed, and the citizens who escaped hid themselves in the woods of Monte Luco.

In 1198 the March of Spoleto was conquered by Pope Innocent III., and the series of German feudal lords came to an end with Conrad of Swabia.

In the middle of the fourteenth century, when the legate Albornoz was engaged in re-establishing papal authority in Central Italy, he took possession of Spoleto, and judging its situation to be important for his purpose, he restored and strengthened the fortress.

From this time onwards La Rocca remained in the possession of the Popes. Calixtus III., in 1456, gave the city of Spoleto, with the title of duke, to his nephew Pier Luigi Borgia; and Alexander VI., in 1499, made his daughter, Lucrezia Borgia, governor of the town.

The new governor travelled from Rome with a sumptuous retinue. She rode into Spoleto clothed in red and gold, sitting on a white mule, and was welcomed with every sign of rejoicing by the inhabitants.

In 1798 Spoleto was occupied by the French Republican troops, and a picture by Lo Spagna which was in the fortress, and is now preserved in the Municipio, is said to have been wilfully damaged by a French soldier's bayonet.

The papal troops in 1860 made a long and gallant resistance in the town under the leadership of an Irishman, Major O'Reilly. On the 27th of September the city was taken by the Piedmontese soldiers.

The Duomo

The Cathedral of Sta. Maria Assunta is said to have been founded in the seventh century by the Lombard Duke, Theudelap. The church became the Duomo in 1067, and was much destroyed in 1155 when Barbarossa laid waste the city. The present construction dates from the twelfth century.

It is a fine and characteristic example of the Romanesque style.

The Renaissance portico covering the entrance was added in 1491. The façade therefore affords an interesting contrast between the characteristics of two styles of architecture — the Romanesque and the Renaissance.

The general effect of the building above the portico is picturesque and irregular. The mosaic, the circular windows, and the row of shallow arcades are the only features which break the spacious masses of wall. The warm tones of the masonry and the brilliant colours of the mosaic combine well together, and the impression given by the whole is imposing, picturesque, and somewhat barbarously magnificent.

On the other hand the Renaissance portico is severely elegant. Everything is uniform, regulated, and carefully proportioned. A delicate frieze of sculpture runs along the top of the round arches, and the spandrels are filled with marble disks of subdued colours. At each end of the portico is a small pulpit of great simplicity and beauty.

PORTICO OF DUOMO, SPOLETO

An inscription at the bottom of the mosaic gives the name of the artist, Doctor Solsernus, with the qualification "*summus in arte modernus*," and the date 1207, also the names of several assistants.

The work is Byzantine in character. The drapery is arranged in the conventional manner, and the folds are outlined with gold. But if we compare the head of Christ with the representation in the dome of the Florence baptistery, it will be seen that Solsernus had made considerable advance towards a style freer and less ascetic in character. The mosaic has been restored.

Christ is seated upon a throne, with the Virgin on the left and St. John the Evangelist on the right. On the book held by the central figure are the words, "I am the Light of the World."

The round window below the mosaic has the four symbols of the Evangelists carved in high relief at the four corners. The circle of the window stands for a figure of the globe of the world, throughout which the light of the gospel was carried by the Evangelists.

The reasons popularly given for the attribution of the signs to the Evangelists are as follows: —

St. Luke in his gospel dwells more than the other writers upon the priestly lineage of Christ, and he begins his narrative with the priesthood of Zachariah; therefore he is represented by the ox, the principal victim used in the sacrifices of the priests.

St. Matthew relates the generation of Christ as a man. His gospel relates to the humanity of the Saviour. He is therefore depicted with the face of a man.

St. Mark begins with the voice of one crying in the wilderness. Now the voice in the wilderness is that of a lion. Hence this animal is fitly chosen for his symbol.

St. John, more than the other writers, contemplates the Light Eternal, and is therefore figured by the eagle, which alone of all the birds can gaze at the sun.

The two human figures and the three pillars that support the circle of the window have no doubt some symbolical significance, and may be compared with the three similar

figures under the large window of the Duomo at Assisi.

Before entering the church some fragments of marble reliefs, built into the walls within the portico, should be noticed.

There are several panels of Romanesque workmanship, and high up on the side wall (to the left of the central door) are some graceful designs of Italo-Byzantine style. One fragment in delicate relief represents a stag on either side of a vase.

The lintel and jambs of the central door are covered with sculpture in relief. The name of the sculptor, Gregorius Melioranzius, is carved in the middle of the left jamb.

The design is graceful, and many of the figures are introduced very ingeniously into the circles formed by the branches, but the work does not show the same high qualities as the similar scroll round the doorway of S. Pietro.

Such designs as these are frequently found on the jambs and lintels of Romanesque doorways. The main theme is generally a conventionalized vine bearing grapes. Many figures of men and animals are

found among the branches, eating the leaves or gathering the fruit. The vine is the Church, which provides spiritual nourishment and safety for the healing of the nations.

The interior was restored in the seventeenth century, and the chief object of interest now is the series of frescoes by Filippo Lippi, the pupil of Lorenzo Monaco, and the follower of Masaccio.

This artist came to Spoleto towards the end of his life and painted a series of pictures of the history of the Virgin in the apsis. The work left unfinished by Fra Filippo, who died in Spoleto in 1469, was completed by Fra Diamante, one of his disciples. The paintings are worthy of careful study, for although they are grievously damaged, it is possible to appreciate in them the forces which were moving the Florentine artists of the fifteenth century.

The semi-dome is filled with the Coronation of the Virgin, and below are three scenes: the Annunciation (to the left), the Death of the Virgin (in the centre), and the Nativity (to the right).

The Annunciation. The Virgin has a keen, intelligent expression, and does not suggest an embodiment of meek devoutness. She looks down and twists her fingers together in perplexity. Rays from the Father Eternal fall upon her through the window. The figures of the angel and of Mary are not impressive presentments of the divine mystery in which they are concerned.

The Nativity. Little more than a shadow remains of a magnificent composition. There are no accessories introduced, and nothing to distract the mind from the central incident. The picture is a fine example of the subtle power of Fra Filippo.

The Death of the Virgin. The scene is laid on a platform of rocks. To the left is a steep hill with cornices running round it, like Dante's description of the mountain of Purgatory.

The figure of Christ in a "mandorla" carrying the soul of His mother is almost effaced. St. Thomas, kneeling as he receives the girdle, can just be distinguished.

The Coronation of the Virgin in the Semi-dome

Much of the landscape background has disappeared, and some of the colours have become very harsh.

Mary is crowned, not by the Son, but by the Father, who is seated upon a throne and wears a magnificent tiara. The figures are placed in an iris-coloured halo studded with stars. Above the rainbow is a great light representing the Sun of Righteousness, while the earthly sun and moon appear under the feet of the principal figures.

Round about is a company of angels, who sing, dance, and play upon musical instruments. Some hand flowers to the others.

Beneath the angels are the righteous men and women of the Old Testament.

Beginning on the right, the names of the women printed below them are as follows: Eve, the sibyl Tiburtina, Rachel, Bathsheba, Leah, the sibyl Erythræa, Esther, and one whose name is unrecognizable. The men are as follows (beginning in the centre): Adam, John the Baptist, Daniel, Elias (?), Micah, Hosea (?), Amos.

The scene is partly of historical and partly of a devotional character. It may be considered as the glorification of the Virgin, following her death and burial. With the introduction of the prophets and sibyls it becomes also a devotional picture, signifying the triumph of the spiritual Church typified by the Virgin. The kneeling witnesses who take part in the mystery are types afforded by the old dispensation significant of the future Church.

Adam and Eve, the origin of the human race, are those by whom death and sin entered into the world, thus necessitating the Incarnation. The Virgin is often regarded as the second Eve, bringing life to the world, through obedience, as the first Eve brought death through disobedience.

Bathsheba is a type of Mary, because she sat upon a throne on the right hand of her son. Esther, who interceded for her people before the king, is a figure of the Virgin herself — the intercessor for the faithful.

The sibyl Erythræa generally holds a white rose, having predicted the Annunciation. The sibyl Tiburtina pointed out the

vision of the Virgin and Child to the Emperor Augustus, warning him that a Hebrew child should be born who should rule over the gods themselves.

At the entrance to the chapel (*left of the choir*) is the grave of the artist Filippo Lippi, who died in 1469. The tomb was erected by Lorenzo de' Medici, and the inscription by Politian may be roughly translated: "Here now, I, Philipus, lie buried, the ornament of painting, the charm of whose wonderful hand every one knew. I, the painter, could with my hand give life to the colours, so that the beholder thinks that he hears them speak. Nature even is astonished, and copies my figures; and she confesses to me that I, as she, have power to create."

On the floor, opposite, is a fine sepulchral stone to a member of the Orsini family, dated 1581.

In the winter choir is a picture by Lo Spagna (painting 1500–1528, a pupil of Perugino, and influenced by Raphael). The subject is the Madonna and Child, with Saints.

A BAPTISMAL FONT OF THE SIXTEENTH CENTURY

In the first chapel to the right are some much damaged frescoes by Pinturicchio.

The Baptistery

The baptistery is a small building, square in plan, entered from the porch of the church.

In early times separate buildings were raised for the administration of baptism, which only took place twice in the year. It was convenient, also, to have a separate building, as unbaptized persons were not permitted to be present at the celebration of the mysteries.

The roof and walls are covered with frescoes, which are of no value as works of art, but are worth notice on account of the scheme of ideas represented.

In the vault facing the door is Adam, holding an apple, significant of the fall into sin. Two small scenes at the sides represent the creation of the body and soul of Adam.

In the vault to the left, man makes his first step to recovery under the old law administered by the high priest. The

small pictures represent the Burning Bush and the Salvation of the Israelites at the Red Sea.

The vault opposite is that of the new law. The small pictures represent the release of the Israelites by the Egyptians, and the sacrifice of Isaac, typical of escape from the bondage of the old law, and of the sacrifice that was to make all men free. In the centre a figure stands at the altar, on which is bread and wine, the source of strength to believers, and the reward of faith.

The vault over the entrance door shows a man clinging to the vine of the Lord; the safety which he finds in it is typified in the two small pictures of Noah and his family entering the Ark, and the Ark floating on the waters. Below is the Ascension of Elijah, pointing to the ultimate hope of mankind.

On the wall opposite the entrance is a large Crucifixion, with the Madonna and the twelve Apostles. The death on the cross recalls the saying of St. Paul, that as we are buried with Christ through baptism,

like Him we shall be raised up from the dead and walk in the newness of life.

The font has sculptured upon it the Nativity, the Presentation, the Adoration, the Circumcision, the Flight into Egypt, Christ among the Doctors, the Baptism, and the Miracle at Cana.

The Church of S. Pietro

This ancient church outside of the city is one of the most striking of the Romanesque buildings in Italy.

It has a magnificent situation on the slope of the hill, with a little piazza in front, which is reached by a long flight of steps. Behind rise the wooded heights of Monte Luco, and in front is a wide view over the city and the plain to the hills in the background. The church was originally founded in the fifth century, and served as the cathedral of Spoleto until 1067. When the town was attacked and burned by Frederick Barbarossa in the middle of the twelfth century, this isolated building was greatly damaged.

The style and date of the sculpture. The earliest work of all upon the church is an archaic relief of St. Michael killing the dragon, above *the side door to the left.* Some fragments above the door of entrance to the house of the Priore (*on the right*) are apparently works of the same date.

Round the central door there are two systems of sculpture. One series, connected with the jambs and lintel, is distinguished by unusual grace and refinement. The treatment and detail suggest Byzantine influence.

To right and left of this highly finished sculpture there is another series totally different in character. The style and the material are both rude, in comparison. This work is characterized by vigour and simplicity. It is the sculpture of men who have much to say with little technical power of expression.

The Subject of the Reliefs

There is no connected or elaborate system of ideas expressed by the reliefs on the façade as a whole.

The general theme is the way of the soul through the dangers and temptations of this life, and the assistance which the penitent may obtain from St. Peter in order to escape from eternal punishment, and attain to everlasting blessedness.

We begin with the reliefs *round the central door*. On the jambs and lintel is a conventionalized vine. This vine has the cross placed among its branches, and is a symbol of the Church of Christ upon earth.

The figures of animals which divide the geometrical designs are identical in subject upon the two sides.

In the lowest panels is a pair of oxen wearing the yoke, followed by a man.

This is the Romanesque artist's way of showing us how man began his spiritual career under the yoke of the law. It is the yoke from which the gospel made man free.

In the centre is a stag killing a serpent, significant of the baptized Christian overcoming the vices which attack him. When the law had done its work, man entered upon a positive state, and, with the help

of grace, struggled with the sins which beset him.

At the top is a peacock eating grapes, a figure of the soul which has attained to the blessedness of everlasting life.

The panels thus represent the three periods into which the life of the human race may be divided: (1) The reign of law, when man lived in servile obedience; (2) the reign of grace, when man lives in filial obedience in faith; (3) the reign of love, when man lives in the freedom of the spirit.

The stag is a Biblical figure for the Christian thirsting for grace (Psalm xlii.), and, according to the natural historians of the time, the stag was the great enemy of serpents.

The peacock was used as an emblem of immortality on account of the beauty of its feathers renewed every year, and because of the supposed incorruptibility of its flesh.

Turning now to *the panels in high relief* on the walls at each side, the subjects illustrated are the temptations and sins which beset the pilgrim on his way through life,

and the power of St. Peter in absolving the penitent and securing his soul from hell.

We begin with the *top panel on the right.* Nearest to the central door Christ prepares to wash the feet of St. Peter, who protests, drawing his feet under him. Then the disciple, made conscious of his error, lays his hand upon his head, saying, "Not my feet only."

The panel below this represents the calling of Peter and Andrew. The incident is told with the utmost simplicity and directness.

The two corresponding panels at the top, on the opposite side of the door, illustrate the office of St. Peter under the dramatic form of a contrast drawn between the death of the penitent and the death of the sinner.

In the highest panel, the penitent lies peacefully upon his bed. At his head stands St. Peter with the key of absolution, and holding a rope which he has loosed from off the penitent. The rope signifies the bondage of sin. At the foot of the bed the soul of the dead man is weighed in the balance. On one side is the guardian angel with a scroll inscribed with his good deeds, and on the

other side is a devil who tries to pull the scale to his side. He has a scroll upon which are the words, "*Doleo quia non est meus*" (I grieve because he is not mine). Behind the devil, another image of St. Peter presides over the judgment; he is seated upon a throne and holds a key.

In the scene below is the deathbed of the sinner, whose arms are bound with the bonds of unabsolved sins. At the foot of the bed the balance falls to the side of the devils, who seize their prey. To the right the guardian angel flees away with an eloquent gesture; to the left the mouth of hell is represented as a pot into which the condemned are thrown head foremost.

In the six lower panels (three on each side), the dangers of pride, and the nature of the cunning snares laid by the devil to deceive man, are shown by means of allegories and fables. These sculptures belong to the class of moral examples used by the popular preachers in their sermons. On the left are three examples drawn from the history of the lion, inculcating the merits of humility and the dangers of pride.

The highest of the three represents a man armed with an axe about to slay a lion, whose forepaws are caught in the cleft of a tree-trunk. The writers do not know of any other representation of this incident in sculpture, nor have they found it used as an "exemplum" in the popular collections. Like the other panels, it may be a warning against presumption, as the over-confident lion, trusting in his strength, falls a victim to the superior cunning of the man. The scenes below illustrate how the clement lion spares the humble suppliant who begs for mercy, while he shows himself without pity for the man who comes before him boldly, trusting in his own strength and in his weapons.

The lion in this character was held to be an image of the Church, merciful to the penitent, but without pity for the proud and heretical.

The panels on the other side, *to the right*, illustrate the cunning snares laid for man by his arch-enemy the devil.

In the third scene from the top (under the Calling of Peter and Andrew), is the story

of how the fox secures his prey by shamming death.

The fox lies on his back, apparently dead, but the sculptor has given an expression of sly cunning to the animal's open mouth and watchful eye. The birds stand on little mounds, and stretch out their foolish necks towards their foe, whose feet are already drawn up ready to spring. The moral drawn by the *Bestiaries* is that when the devil has lured people into sin, he springs up like the fox, and thrusts them into hell.

Below this, the hypocritical character of the great deceiver is illustrated by the story of the wolf-scholar. The wolf, anxious for an opportunity to capture a sheep, feigns penitence and conversion. He has put on the scholar's hood, and holds his lesson-book; but, according to the fable, he had only reached the letter D of the alphabet when he made off with one of his fellow-students. Finally, in the lowest panel, we see the triumph of good over evil. The dragon, typical of deceit and craftiness, is met and routed by the vigilant Christian,

LO SPAGNA. — MADONNA AND CHILD

made as strong and courageous as a lion with the help of Grace.

In the Palazzo Pubblico there are several ancient inscriptions, fragments of sculpture, and a small pinacoteca.

The collection in the pinacoteca is not well arranged, and at present the pictures cannot be seen to advantage. Room III. has a detached fresco from La Rocca, by Lo Spagna, which gives a favourable idea of the ability of the artist. The picture was damaged by the French soldiers in 1799. In the centre, Madonna and Child; on the left, St. Anthony of Padua and St. Jerome; on the right, St. Catherine of Alexandria and S. Brizio. This is a quiet and unaffected picture of pleasing colour. Another fresco, in Room IV., dated 1530, represents Madonna and Child with angels above in adoration. To the left is a bishop, perhaps S. Biagio, and the right, S. Lorenzo. There are also a number of detached frescoes from the Church of S. Niccolo in Spoleto. They are not of much importance, and have been badly damaged. In a lunette there is the Death of the Virgin, and two panels repre-

senting the Annunciation. A large panel with a figure of the Virgin is signed Bernardino Campilio (a native of Spoleto), and is dated 1502. Another picture of the Madonna is signed by Antonello da Messina.

There are also remains of various altar-pieces, and some choral books.

On the wall of the staircase are interesting fragments of sculpture.

(1.) A tympanum from S. Niccolo, with the cross entwined among vine branches.

(2.) A series of small sculptures representing the martyrdom of S. Brizio, the first Bishop of Spoleto, and called the Apostle of Umbria.

In the first scene, (*a*) the king sitting on his throne, condemns the bishop.

(*b*) The bishop is bound to a cross, and delivered by an angel.

(*c*) The bishop is given to wild beasts, and they make obeisance before him.

(*d*) The bishop is beheaded.

(*e*) Christ appears in blessing.

On the same wall there are several tabernacles of Renaissance design, and fragments

of Byzantine sculpture representing birds feeding upon grapes.

A mosaic pavement of the Roman period was discovered below the site of the municipal buildings, and it is said that the Roman house, of which it formed a part, belonged to the mother of Vespasian.

Other Churches in Spoleto

Near to the Piazza del Mercato is the subterranean Church of S. Ansano. This small building, dedicated in the name of S. Ansano, the martyr and patron of Assisi and Siena, is said to have been originally dedicated to St. Isaac, the hermit of Monte Luco. The roof rests upon four columns, and on the walls are damaged frescoes probably of the eleventh century. In the apse is the Virgin and Child, with the Sacrifice of Isaac below. On the wall, to the left of the entrance, are two frescoes, one a scene of Martyrdom, the other Christ's meal with the disciples. The pieces of bread are marked with a cross, as is the custom in the paintings of the catacombs.

The Church of S. Agostino del Crocefisso,

formerly S. Salvadore, is some distance without the gates, in the modern Campo Santo. It is said to have been built upon the site of a Roman temple, in the fifth or sixth century.

There are the remains of three Roman doorways, and the architectural features of the façade are thoroughly classical in style. The sculptured leaves and crosses upon the lintels and the mouldings of the windows and doors are extremely delicate and beautiful. In the interior there are a number of ancient columns of different lengths of various materials and of all styles. In some cases the base of the classical pillars has been used as a capital. The effect of the interior on the whole is extremely picturesque. The pillars of the crossing support an entablature of classical design.

On the hills above S. Pietro is the small Romanesque Church of S. Giuliano, now desecrated. The entrance door has sculptures on the jamb of a symbolical character.

Animals such as the stag, the lamb, and the hare feed upon the leaves of the vine. Peacocks and other birds eat the grapes.

CHURCH OF S. SALVADOR

The sign of the cross appears among the branches, and the whole design is a figure of the Church with its sacraments.

In the interior, the semi-dome and apse are painted with mediocre frescoes of the fourteenth century. The crypt is sustained by pillars, some of which have the symbol of the lamb in an aureole.

The Church of S. Giacomo

About four miles from Spoleto, on the road to Trevi, is the Church of S. Giacomo, with frescoes by Lo Spagna.

In the semi-dome of the choir, in the upper part, is the Coronation of the Virgin, based on the design of Fra Filippo Lippi in the Duomo at Spoleto. Madonna wears a white and golden robe as at Spoleto. There are the same ranks of men and women of the old dispensation; but the faces are commonplace and heavy, and the complexions are heightened by obvious patches of red. On the wall over the semi-dome there is, on one side, the angel Gabriel, and on the other the Virgin. Over the niche *to the left*, Ma-

donna sits with the Child, attended by angels; over the niche *to the right*, she rises up to heaven. The whole is a short history of the place of Madonna in the scheme of human salvation. In the lower part of the semi-dome is a large figure of St. James the Great. At each side is the history of a miracle worked by him. A man and his wife and their son were on pilgrimage to the shrine of St. James at Compostella, when the son was wrongfully accused of theft by an innkeeper. The young man was condemned and hanged. The parents fulfilled their vows and visited the shrine. On their return to the place where their son had suffered, they found the youth still alive, for St. James had supported him, as we see in the fresco to the left. The judge refused to believe in the miracle, declaring that the roasted fowls before him were as much alive as the young man. Whereupon the birds immediately rose up in the dish. This scene is on the right of the figure of St. James. In the niche to the left are SS. Fabriano, Sebastiano, and Rocco. In the niche to the right are SS. Peter, Anthony the Abbot, and

St. Bartholomew. The pillars which separate the apsis from the niches have the figures of St. Lucy (left), and Sta. Apollonia. The conjunction of St. Sebastian and S. Rocco point to the probability that the picture may have been connected with some visitation of plague.

The whole series of paintings are heavy and uninspired. So far as the mere outline of the design of the coronation, there is an evident intention to found upon the fresco of Fra Filippo Lippi; but both the power and the imagination of the Florentine are lacking. The common, unrefined, and weak forms can have no place beside the vigorous work in the Duomo of Spoleto. (For an opinion opposed to this see "Renaissance in Italian Art," part iii. p. 131, by Mr. Selwyn Brinton.)

THE END.

Appendices

I

COPIES OF UMBRIAN FRESCOES IN THE NATIONAL GALLERY, LONDON

In the basement of the National Gallery, London, there are a number of copies of frescoes which were made for the Arundel Society, with some of the reproductions from them. Representations of the following pictures may be seen: —

From Perugia — The Transfiguration from the Sala del Cambio.

From Assisi — Many of the Old Testament scenes and New Testament scenes from the nave of the upper church of S. Francesco. Many of the scenes from the life of St. Francis in the nave of the upper church.

From the Lower Church of S. Francesco — Frescoes from the northern and southern transepts; from the Chapel of the Magdalene, and from the Chapel of St. Martin.

From the Cappella della Madonna di S. Brizio, in the Duomo of Orvieto — The large fresco showing the saints crowned in Paradise.

From Panicale — The fresco of St. Sebastian.

From Montefalco — Several scenes from the life of St. Francis, and a large altarpiece by Benozzo Gozzoli.

From Spello — The Sposalizio in S. Girolamo.

In the South Kensington Museum there is a model of the Sala del Cambio at Perugia.

II

UMBRIAN MONUMENTS

The most important monuments in the district with which this book deals may be epitomized as follows: —

Etruscan life underlying the civilization of the country may be studied in the tombs near Perugia, around Orvieto, and in the neighbourhood of Chiusi. The museums in the same towns have valuable collections illustrating Etruscan life and civilization in a variety of ways.

The remains of Roman life exist in many directions, the most important being those of the Arco di Agosto in Perugia, the Temple of Minerva in Assisi, the Roman Arches in Spoleto, and the remains in and around Spello.

The Romanesque populations have left memories on the Rocca of Spoleto, in the Duomo and the Church of S. Pietro in the same town, in the Duomo at Assisi, and at S. Costanzo near Perugia.

Of the Gothic style there are two of the best examples in Italy, viz., the Church of S. Francesco at Assisi and the Duomo at Orvieto.

Some of the finest Pisan and Florentine sculpture of the thirteenth and fourteenth centuries may be

studied on the fountain at Perugia, in the monument of Pope Benedict XI. in S. Domenico at Perugia, and on the pillars between the doors of the Duomo at Orvieto.

The application of mosaic to the purposes of an entire façade can be seen nowhere so fully carried out as at Orvieto.

The history of the development of Italian painting is to be found on the walls of S. Francesco at Assisi, and in this respect no single monument can compare in importance with it.

The art of the Umbrian school as it developed in the fifteenth century is exemplified in the Sala del Cambio at Perugia, and in the frescoes at Città della Pieve, Panicale, Foligno, Trevi, and Spello. The rise and fall of the Umbrian school may be most conveniently studied in the gallery at Perugia.

The art of the fifteenth century apart from the Umbrian school has one of its most magnificent developments in the Signorelli frescoes in the Chapel of Madonna di S. Brizio at Orvieto.

The use of painting and sculpture to set forth schemes of theology and philosophy was common in Italian art. Examples occur in S. Francesco at Assisi, on the fountain and in the Sala del Cambio in Perugia, at S. Pietro in Spoleto, and in the sculpture, the painting, and the mosaic on the Duomo at Orvieto.

III

BOOKS USEFUL TO TRAVELLERS IN CENTRAL ITALY

"Lives of the Most Eminent Painters, Sculptors, and Architects," by Giorgio Vasari. The best edition

is that of Sansoni, with notes by Milanesi, in 9 vols. A selection of seventy of the most important lives has been translated, with notes by G. H. and G. W. Blashfield and A. A. Hopkins, 4 vols.

" Sketches of the History of Christian Art," by Lord Lindsay, 2 vols.

" A New History of Painting in Italy," by J. A. Crowe and G. B. Cavalcaselle, 3 vols.

" Tuscan Sculptors," by Charles C. Perkins, 2 vols.

" Italian Sculptors," by Charles C. Perkins, 1 vol.

" Handbook of Painting." The Italian schools based on the handbook of Kugler, revised and in part rewritten by Sir A. H. Layard, 2 vols.

" Renaissance in Italy," by J. A. Symonds, 7 vols.

" The Fine Arts," in vol. iii. of the series.

" History of Painting," Woltman and Woerman, 2 vols.

" Florentine Painters of the Renaissance," by Bernhard Berenson, 1 vol.

" The Central Italian Painters of the Renaissance," by Bernhard Berenson, 1 vol.

" Perugino," by G. C. Williamson, Litt. D.

" Signorelli," by Maud Crutwell.

" The Cities and Cemeteries of Etruria," by George Dennis, 2 vols.

L'Art Etrusque, Jules Martha.

Vita di S. Francesco d'Assisi, scritta da S. Bonaventura; edited by Mons. Amoni.

" The Mirror of Perfection," edited by Paul Sabatier, translated by Sebastian Evans.

" The Little Flowers of St. Francis," translated by T. W. Arnold.

Vie de S. François d'Assisi, by Paul Sabatier.

Franz von Assisi, by Henry Thode.

" The Inferno " of Dante, translated by Dr. Carlisle; edited by H. Oelsner, M. A., Ph. D. " The Purgatory " of Dante, edited, with translation and notes, by A. J. Butler. " The Paradise " of Dante, translated by the Rev. P. H. Wicksteed, M. A.

De Monarchia of Dante, translated by the Rev. P. H. Wicksteed, M. A.

" The Banquet " (*Il Convito*) of Dante, translated by Katharine Hillard.

The " Golden Legend; or, Lives of the Saints," 7 vols., translated by W. Caxton; edited by F. S. Ellis.

" Sacred and Legendary Art," by Mrs. Jameson, 2 vols.

" Legends of the Monastic Orders," by Mrs. Jameson, 1 vol.

" Legends of the Madonna," by Mrs. Jameson, 1 vol.

" History of Our Lord," by Mrs. Jameson and Lady Eastlake, 2 vols.

IV

LIST OF THE PRINCIPAL ARTISTS CONNECTED WITH UMBRIA

Aliense . . .	pupil of Tintoretto
Alfani, Domenico di Paris . . .	1483–1536
Alfani, Orazio	1510–1583
Andrea Pisano	died after 1349
Angelico, Fra	1387–1455
Arnolfo di Cambio	1232–1315?
Baccio d'Agnolo .	Stalls, S. Agostino, Perugia . 1462–1543
Baroccio	1528–1612

Bernardino di Mariotto		
working between		1502–1521
Berto di Giovanni	living between	1497–1523
Boccati, Giovanni	working	1435?–1460?
Bonfigli, Benedetto		1425–1496
Botticelli		1446-7–1510
Campello, Fra Filippo di		
Architect Sta. Chiara, Assisi		1232?–1253?
Caporali, Bartolommeo		
working between		1442–1499
Caporali, Giov. Batista		1476–1560?
Cavallini, Pietro		died 1364
Cimabue		1240?–1302?
Danti, Vincenzo		1530–1576
Doni, Adone		1540–1583?
Duccio, Agostino		1418–1481
Eusebio di San Giorgio	working	1492–1527
Fiorenzo di Lorenzo		1440-45–1521-22
Gentile da Fabriano		1360-70–1427-28
Giotto		1276–1337
Giottino	last record of	1369
Giovanni da Bologna		1524–1608
Giovanni Pisano		died 1320
Giunta da Pisa	13th century	
Gozzoli, Benozzo		1420–1498
Guida da Siena	13th century	
Ibi, Sinibaldo	working in	1528
Jacopo, Tedesco	Architect of S. Francesco, Assisi	
Lippi, Fra Filippo		1406–1469
Lorenzetti, Ambrogio		died 1348
Lorenzetti, Pietro		died 1348
Lorenzo di S. Severino the elder,		
working		1400–1416

Lorenzo di S. Severino the younger, working up to 1496
Luca della Robbia 1400–1482
Maitani, Lorenzo . . . . . 1275?–1330
Manni, Giannicola . . . . . died 1544
Margaritone . . . . . 1236–1313?
Martini, Simone . . . . . 1285?–1344
Masolino . . . . . 1383?–1440?
Matteo da Gualdo . working . . 1468–1503?
Melanzio . latter part of 15th century?
Melozzo da Forli 1438–1494
Melioranzius, Gregorius Duomo, Spoleto . . . . . ?
Memmi Lippo . work dated . . 1317
Mezzastris (Pier Antonio da Foligno) working 1468
Mino da Fiesole 1431–1484
Mosca, Francesco . sculptor, Orvieto
Mosca, Simone . sculptor . . 1492–1553
Nelli, Ottaviano . . . . . died 1444
Niccolo da Foligno . . . . . 1430–1500?
Niccolo Pisano . . . . . 1206?–1280?
Nuzzi, Allegretto . . . . . died 1365
Oderisio da Gubbio . . . . died 1299
Orcagna, Andrea . . . . . 1308?–1368
Palmerucci, Guido 1280–1345
Perugino 1446–1524
Piero della Francesca . . . . 1415?–1492
Pietro di Puccio . working . . 1370–1391
Pinturicchio 1454–1513
Pisano, Andrea . . . . died after 1349
Pisano, Giovanni . . . . . died 1320
Pisano, Niccolo . . . . . 1206?–1280?
Pollaiuolo, Antonio 1429–1498

Raphael		1483–1520
Reni, Guido		1574–1642
Salsernus	Mosaic, Duomo, Spoleto	1207
Sano di Matteo	working	1407
Santi, Giovanni		1430-40–1494
Sassoferrato		1605–1685
Scalza, Ippolito	working	1579
Sebastiano del Piombo		1485–1547
Signorelli, Luca		1441–1523
Spagno, Lo	working	1503?–1530?
Stefano di Bergamo	Stalls, S. Pietro, Perugia	1535
Taddeo di Bartolo		1363–1422
Tiberio d'Assisi	working	1512–1518
Uccello, Paolo		1397–1475
Ugolino di Prete Ilario	working	1364–1378
Ugolino di Maestro Vieri	working	1337
Vasari, Giorgio		1512–1574
Verrocchio, Andrea		1435–1488
Viti, Timoteo		1467–1523

Index

Abbot of Mommaggiore, 14.
Alberto, Frate, 90, 217.
Albornoz, Cardinal, 321, 324.
Agostino di Duccio, 70.
Alfani, Domenico, 162, 194, 195.
Alfani, Orazio, 162, 225.
Angelico, Fra, 155, 158, 162, 171, 294.
Antonello da Messina, artist, 346.
Aquinas, St. Thomas, 240.
Arnolfo del Cambio, artist, 91.
Attidian Brethren, 253.

Bacchio d'Agnolo, 69, 213.
Balthasar de Castilione, 261.
Barbarossa, Emperor, 8, 9, 252, 324, 325, 337.
Baroccio, artist, 203.
Bartolini, Ubaldo, 72.
Bartolo, Taddeo, 162, 165, 166.
"Beccherini," the, 11, 14.
Benedict XI., Pope, 13, 71, 209, 210, 224.
Tomb of, 222.
Benedictines, monks, 217.
Beneventum, Battle of, 9.
Bernardino di Mariotto, 190, 196.
Bevignate, Fra, 90, 217.
Boccati, Giovanni, 154, 170, 175.
Bocchardini di Firenze, artist, 230.
Bonfigli, Benedetto, 154, 155, 162, 171, 176, 178, 197-199, 228, 294, 310.
Boniface the Pious, 7, 12, 13.
Boniface VIII., 209, 210, 224.
Bonifazio, artist, 227.
Boninsegna, architect, 90, 217.
Bonomo, Messer, architect, 216.
Borgia family, 324.
Bucchero ware, 39, 47, 67, 278-293.

Calixtus III., Pope, 324.
Canonica, the, Perugia, 25, 71, 85.
Caporali, Bartolommeo, artist, 201.
Castiglione del Lago, 18.

Cataluccio da Todi, artist, 71.
Charles, King, 6, 209.
Chiana, Valley of, 269, 271.
Churches and Chapels.
In Chiusi:
Cathedral, 270, 271.
In Città della Pieve;
Sta. Maria dei Bianchi, 267.
In Foligno:
Abbey of Sasso Vivo, 313, 314.
Church of the Annunziata, 310.
Duomo, 313.
S. Nicolo, 310.
Sta. Maria Infra Portas, 313.
In Gubbio:
Duomo, 250.
S. Agostino, 254-259.
Sta. Maria Nuova, 259-260.
In Montefalco:
S. Fortunato, 303.
S. Francesco, 294-303.
S. Illuminato, 303.
S. Leonardo, 302.
In Panicale:
S. Sebastiano, 265.
In Perugia:
Capella Ranieri, 229.
Chapel of S. Bernardino, 203.
Chapel of the Ring, 205.
Duomo, 202-207, 210.
Maiestà della Volte, 211.
S. Agostino, 21, 27, 69, 184, 212.
S. Angelo, 21, 214, 224.
S. Angelo d'Eburnea, 23, 27.
S. Bernardino, 28, 70, 237.
S. Costanzo, 28, 230-237.
S. Domenico, 28, 68, 71, 175, 220, 246.
S. Ercolano, 22, 27.
S. Fiorenzo, 197.
S. Francesco-al-Monte, 27, 183-187, 193, 215.
S. Francesco del Prate, 28, 177, 197, 198, 243, 246.
S. Giovanni del Mercato, 129.
Santa Maria Nuova, 27, 179, 197.
S. Martino, 211.
Sta. Musteola, 206.
S. Pietro dei Cassinesi, 28, 220, 224, 231.
S. Prospero, 72.
S. Severo (Monastery), 27, 85, 217.
In Spello:
Baglioni Chapel, 304.
Duomo, 304.
S. Girolamo, 306.
In Spoleto:
Duomo (Sta. Maria Assunta), 325.
S. Agostino del Crocefisso (S. Salvador), 347.
S. Ansono, 347.
G. Giocomo, 349.

S. Giuliano, 348.
S. Pietro, 337.
In Trevi;
Duomo (S. Emilio), 316.
Sta. Maria della Lagrime, 315.
St. Martino (Convent), 317.
Corgneschi family, 17.

Della Francesca, Piero, 154, 155, 162, 163, 169.
Della Robbia, Luca, 70, 242.
Della Rovere family, 261.
Del Sarto, Andrea, 147.
De Vitry, Jacques, 207.
Diamante, Fra, artist, 330.
Doni, Adone, artist, 86.
Duke of Milan, 14.
Duomo, Assisi, 235.
Foligno, 314.
Gubbio, 250, 262-263.
Perugia, 25-27.
Spello, 235, 304-307.
Spoleto, 235, 322.
Trevi, 316.

Egidio, Frate, 72, 215, 216, 245.
Etruscans, the.
Architecture, 38-40.
Art, 36-38.
General note on, 29-33.
Museum in Chiusi, 278-293.
Museum in Perugia, 41-67.
Pottery, 39, 47, 60, 67, 278.
Religion, 34-35.
Tombs in Chiusi, 271-277.
Tombs in Perugia, 76-83.
Etruscan collection in Chiusi, 278-293.
Eugubine tables, 253.
Eusebio di San Giorgio, 156, 162, 190, 191, 192, 193, 227, 262.

Fiorenzo di Lorenzo, 85, 154, 155, 156, 162, 178, 179, 180, 181, 182, 294.
Fioretti, the, 215.
"Focolari," 280.
Fortebracchio, Bracchio, 15, 25, 70, 86, 246.
Fountain of Perugia, 90-126.
"Frati of the Penitenza," the, 244, 245.
Frederick II., 8, 209, 252, 308.
Frescoes.
In Città della Pieve;
Adoration of the Magi, 267-268.
In Gubbio;
Life of St. Augustine, 255-258.
Madonna del Belvidere, 259.
In Montelfalco;
Life of St. Francis, 295-298.
In Panicale;
St. Sebastian, 266.
In Perugia;

Acts of S. Ercolano, 173-174.
Acts of S. Louis of Toulouse, 172.
Capella del Bonfigli, 171-175.
Chapel of Sala del Cambio, 147-150.
By Perugino, 131-146, 183-187.
Madonna della Grazie, 204.
Sposalizio (Caen), 206.
Madonna del Verde, 215.
Sala dei Cimelii, 163-164.
Sala del Angelico, 168-169.
Sala del Bonfigli, 170, 175.
Sala di Taddeo Bartoli, 164-168.
S. Pietro, 226.
"Trinity" by Raphael, 218-220.
In Spello:
Pinturicchio, 304-306.
In Spoleto;
History of the Virgin, 330-334.

Gates.
In Gubbio:
Porta Romana, 254.
In Perugia:
Arco di Agosto, 20, 27, 249.
Etruscan Gate, 22.
Porta Eburnea, 18, 20, 23, 24.
Porta Marzia, 23.
Porta Pisa, 22.
Porta S. Angelo, 21, 27, 214, 215.
Porta Sole, 22.
Porta S. Pietro, 28, 231, 232.
Porta Susanna, 17, 18, 24.
In Spoleto;
Porta d'Annibale, 320.
Gentile da Fabriano, 153, 154, 258.
Ghirlandajo, artist, 160.
Ghibellines, the, 5.
Giotto, 92.
Giorgio, Maestro, 251, 252.
Gozzoli, Benozzo, 155, 163, 178, 294, 297, 300, 303, 310.
Gregory IX., 8, 308.
Guardabassi, Count, 65.
Guelphs, the, 5, 9, 11, 12, 13.

Hall of the Notaries, Perugia, 86.
Henry, King, 9.
Henry IV., 8.
Henry VI., 8, 10, 252.
Henry VII., 12.
Hildebrand, 7, 8.
History of Perugia, 3-19.

Ibi Sinibaldo, 162, 193, 252.
Innocent III., 8, 10, 207, 324.
Innocent IV., 8.
Innocent X., 253.

Julius II., 253.
Julius III., portrait of, 86.
Statue of, 25.

Karling Empire, 7.

La Rocca, fortress, 321, 324.
Lars Porsena, 269, 277.
Leo X., Pope, 19.
Leo XII., Pope, 253.
Leo XIII., Pope, 253.
Lippi, Fra Filippo, 171, 252, 330, 334.
Lorenzo, artist, 153.
Lo Spagna, 156, 162, 190, 192, 193, 229, 316, 317, 325, 334, 345, 349.
Louis of Bavaria, 12.
Lucomones, the, 36.

Malatesta, Carlo, 15.
Manfred, King, 11.
Manni, Giannicola, 147-150, 156, 162, 190, 193, 204, 211.
Margaritone, 163, 164.
Marcellus II., Pope, 263.
Martin IV., Pope, 207.
Martin V., Pope, 15, 16, 128, 207.
Masaccio, artist, 330.
Masolino, artist, 226, 258.
Matilda, Countess, 7, 10.
Maturanzio, Francesco, artist, 129.
Melanzio, artist, 302.
Melioranzius, Gregorius, sculptor, 329.
Mezzastris, artist, 313.
Michelotti, Biordo, artist, 14, 86.
Mino da Fiesole, artist, 229.
Monaco, Lorenzo, 155, 330.
Monte Calvo, 250.
Monte Luco, 319, 322, 323, 324, 337.
Monte Pacciano, 21, 90, 216.
Monte Subasio, 21.
Montefeltro, Dukes of, 261.
Mosaccio, artist, 258.
Mose di Napoli, artist, 230.
Municipio, Spoleto, 321-325.
Museum, Perugia, 27.
Museo Civico, Chiusi, 272, 274-293.

Niccolo da Foligno, 154, 155, 201, 294, 301, 311.
Niccolo della Stella, 246.
Nelli, Martini, 153, 254.
Nelli, Ottaviano, 153, 254, 260, 308.
Nuzzi, Allegretto, artist, 153.

Oddi family, 16, 17, 18.
Oddi, Simone, 17.
Oderigi, artist, 153, 253, 254.
Otto the Great, 7.
Otto IV., 252.

Palaces and Public Buildings.

In Foligno;
Palazzo del Governo, 308.
In Gubbio;
Palazzo dei Consoli, 250, 251.
Palazzo del Municipio, 250.
Palazzo Ducale, 261-262.
In Perugia:
Canonica, 208.
Palazzo Pubblico, 24-26, 84-89, 213.
In Spoleto:
Palazzo Pubblico, 345.
Paul III., 7, 19, 23, 25.
Palmerucci, Guido, 153, 254.
Perugino, 24, 26, 69, 129, 130, 143, 147, 156, 158, 159, 179, 182, 194, 213, 218, 219, 220, 227, 229, 265, 266, 267, 300, 310, 316.
Philip the Fair, King, 12, 209, 210.
Piccinino, condottiere, 15.
Piccinino, Niccolo, 70, 86.
Piero di Giacomo da Pozzuolo, 230.
Pietro da Orvieto, 167.
Pinturicchio, 160, 182, 187, 188, 229, 309, 335.
Pippin, King, 6.
Pisano, Andrea, 92.
Pisano, Giovanni, 91, 222.
Pisano, Giunta, 163.
Pisano, Niccolo, 91.
Podere della Paccianese, farm, 273.
Pollaiuolo, Antonio, 155.
Ponte, S. Giovanni, 76.
Ponte delle Torri, the, 322.
Pottery, Etruscan, 39, 47, 60, 67, 278.
Of Gubbio, 251.

Quadrant of Fermo, the, 72.

Ranieri, goldsmith, 205.
Raphael, 27, 156, 182, 194, 217, 218, 219, 230.
Rashdall, Mr., quoted, 11.
"Raspanti," the, 11, 13, 14.
Reni, Guido, 229.
Rienzi, 88.
Rocca da Vicenza, artist, 317.
Rosso, artist, 93.

Sapienza Nuova, the, 11.
Sapienza Vecchia, the, 11.
Sassoferrato, artist, 227.
Signorelli, Luca, 155, 158, 163, 204.
Solsernus Dr., artist, 327.
S. Bernardino, 238, 240, 241.
S. Costanzo, Bishop, 232.
St. Francis of Assisi, 161, 215.
St. Louis of France, 215, 216.
S. Pietro Vincioli, 225.
Stefano of Bergamo, artist, 230.
Streets and Piazzas.
In Gubbio;

Piazza della Signoria, 251.
In Perugia;
Corso, 24, 25, 85.
Corso Cavour, 28.
Corso Garibaldi, 27.
Corso Vannucci, 28.
Piazza degli Aratri, 7.
Piazza di San Lorenzo, 25, 26.
Piazza Felice Cavallotti, 211.
Piazza Sopramuro, 22, 25, 27, 28.
Piazza Vittorio Emanuele, 23, 27.
Via Appia, 22, 27.
Via Bonschi 23.
Via Bontempi, 22, 27.
Via Cesare Caporali, 23.
Via dei Priori, 24, 28.
Via Deliziosa, 24.
Via della Cupa, 24.
Via del Ospedale, 22, 125.
Via Paradiso, 24.
Via S. Ercolano, 22.
Via Vecchia, 21, 22.
Via Verzaro, 17, 211.
In Spoleto:
Campo Santo, 348.
Piazza del Mercato, 320, 347.
Piazza Vittorio Emanuele, 321.
Via di Druso, 320.

Taglicozzo, battle of, 9.
Tessino, river, 319.
Theudelap, Duke, 321, 325.
Tiber, river, 250.
Tiberio d'Assisi, 303, 317.
Tombs of Chiusi, 271-278.
Torre di Manno, or Tempio di S. Manno, 82-83.
Trasimeno, Lake, 264, 267, 320.
Trinci, Corrado, 72.
Trinci family, 308.

Ucello, Paolo, artist, 15, 155.
Urban IV., Pope, 207.

Vasari, Giorgio, historian, 228.
Veneziano, Domenico, artist, 171.
Vespasian, Emperor, 321.
Vite, Timoteo, artist, 252.
Volumnii, Tombs of, 76-82.

Williamson, Dr., quoted, 157.

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